

Making Arrangements



STILL-LIFE & FLOWER PAINTING

AN ART BOOK & ENGAGEMENT BOOK
THE METROPOLITAN MUSEUM OF ART

2001

COVER:

Bouquet of Flowers

Odilon Redon

French, 1840–1916

Pastel on paper, 31 $\frac{5}{8}$ x 25 $\frac{1}{4}$ in.

Gift of Mrs. George B. Post, 1956

(56.50)

TITLE PAGE:

See the week of December 23.



OPPOSITE:

*Still Life: Flowers
and Fruit*

(detail)

Severin Roesen

Active in America, 1848–1872

Oil on canvas, 40 x 50 $\frac{3}{8}$ in.

Purchase, Bequest of Charles Allen

Munn, by exchange, Fosburgh

Fund Inc., and Mr. and Mrs. J.

William Middendorf II Gifts, and

Henry G. Keasbey Bequest, 1967

(67.111)

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New York.

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Printed in Italy.







The Annunciation

(triptych) (detail of central panel)

Robert Campin

Netherlandish, active by 1406,
died 1444

Oil on wood, central panel
25¼ x 24⅞ in.

The Cloisters Collection, 1956
(56.70)

The Virgin Mary's little room contains the ordinary furnishings of a well-to-do Netherlandish household, but each item gleams with potential religious meaning. The Virgin's lily, symbol of her chastity, appeared in almost all depictions of the Annunciation and may have been an early impetus for the long and fertile tradition of Western still-life and flower painting. A book will appear in many a future still life, as will an extinguished candle.

Introduction

The greatest poverty is not to live in a physical world.

WALLACE STEVENS

Our daily life among objects—this is the primary subject of still life. But Western art has long aspired to “higher” things. The ancients enjoyed and coveted skillful paintings of foods and household items, yet with a certain condescension; fruits, vegetables, fish, and dishes did not speak of great deeds. Much later in Europe, artists described with loving attention the tidy interior of the Virgin's bedroom or the bookish jumble of Saint Jerome's study, but only as background to a sacred subject. It was centuries before mere *things* deserved their very own paintings. Even flowers were employed as symbols of spiritual qualities, not for themselves alone.

When still life did become an independent genre, it was called “dead nature” in many European languages, a derogatory label meant to keep it in its place. And even during the heyday, in northern Europe, of the most lavish painted arrangements of objects and flora, a nagging anxiety about glorifying material things—even books and musical instruments—led to the *vanitas*, with its skull or extinguished candle to anchor one's thoughts in death and thereby in the life of the soul.

This calendar is a joyful celebration of the fact that the derogation of the physical world has seen its day. Scholars now speculate that domestic subject matter—the staple of the still life—has gained stature with the increased respect accorded to women. One wonders, in fact, whether some male artists favored horse trappings, dead game, pipes, and desk items to show that, whatever else they may have done, they had managed to stay out of the kitchen.

Still-life painters, more than landscape or portrait artists, have the liberating option of making their own arrangements and then painting them. Until recently, still lifes told a story of life in society, either high or low. Now the narrative is often of the artist's life. In either case, objects stand in for persons, persons who are absent but not irrecoverably gone—only upstairs or outside or in the next room. This absence, this quietly implied presence, is what makes still lifes so eloquent, and so still.

December ~ January

SUNDAY

31

New Year's Day

MONDAY

1

TUESDAY

2

5:30
Paula & Marion

WEDNESDAY

3

9:20
Mamogram
Fairfax

Cheryl
1:30

THURSDAY

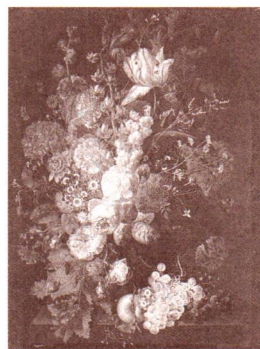
4

FRIDAY

5

SATURDAY

6



A Vase of Flowers

(detail)

Margareta Haverman

Dutch, active by 1716, died after 1750

Oil on wood, 31¼ x 23¾ in.

Purchase, 1871 (71.6)

Flowers, fruits, butterflies, and even snails are arrayed in a dark niche that sets off their opulent colors. The Dutch artist Margareta Haverman moved from Holland to Paris, where she studied art and married. She was elected to the French Royal Academy in 1722 but was expelled a year later, when the Academy claimed that the work she had submitted had been painted by her teacher. The truth is beyond proving now, but Haverman enjoyed many years as a successful artist and was no doubt painting her own pictures then.

JANUARY

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H. M. 1876

Still Life with
Peaches and
Grapes

Pierre-Auguste
Renoir

French, 1841–1919

Oil on canvas, 21¼ x 25⅝ in.
The Mr. and Mrs. Henry Ittleson
Jr. Purchase Fund, 1956 (56.218)

At the age of thirteen,
Renoir went to work as a
painter in a porcelain
factory. Perhaps it gave
him some pleasure, when
he became a successful
artist, to paint a picture of
porcelain rather than the
thing itself. His “rainbow
palette” (achieved without
the use of black) captures
the delicacy of downy
peaches, pristine linen, and
glistening grapes in an
atmosphere suffused with
the light of day.

January

SUNDAY

7

MONDAY

8

W Aeonius

TUESDAY

9

WEDNESDAY

10

*1:30
Daniel
Coney*

THURSDAY

11

FRIDAY

12

*11:15
Matthew*

*2:15
Loury*

SATURDAY

13

*Alpha
&
Matthew*

JANUARY

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January

SUNDAY

14

Peonies

Charles Rennie Mackintosh

Scottish, 1868–1928

Watercolor, gouache, and pencil on paper, 17 x 17 in.

Purchase, Lila Acheson Wallace Gift, 1993 (1993.339)

In this calendar, peonies vie with roses as the flower most favored by painters. The renowned architect and designer Charles Rennie Mackintosh took an intense interest in flower forms, which he employed often in his architectural ornament and his furniture designs. He saw the flower as a symbol of art itself, nourished and supported by the green leaf of life.

Martin Luther King, Jr.'s Birthday

MONDAY

15

Steven Airport - P.M.

TUESDAY

16

*Mr Laymont
11:00*

WEDNESDAY

17

*Valley
Valley*

THURSDAY

18

*10:00
Cooper*

FRIDAY

19

*8:44
Marta
Dulko*

SATURDAY

20

JANUARY

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28	29	30	31			

*Steven
Home*





*Primulas on
a Table*

William Nicholson

British, 1872-1949

Oil on wood, 23¾ x 16¾ in.

Bequest of Mary Cushing
Fosburgh, 1978 (1979.135.15)

In the course of his varied career, William Nicholson produced posters, woodcuts, innumerable portraits, the design for the first production of *Peter Pan*, and even a mural for the Queen's dollhouse. This still life almost vibrates with a sense of spontaneity. A bunch of flowers cut in the garden has been tossed into a glass and the scissors dropped nearby in the rush to capture the freshness of the moment.

January

SUNDAY

21

MONDAY

22

TUESDAY

23

WEDNESDAY

24

THURSDAY

25

2:30
Dinner

FRIDAY

26

McGowan
6:30 club

JANUARY

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28	29	30	31			

SATURDAY

27

6:00
Dinner
Brewery
at

January ~ February

SUNDAY

28

MONDAY

29

TUESDAY

30

WEDNESDAY

31

THURSDAY

1

FRIDAY

2

SATURDAY

3



Still Life: Fruit

(detail)

Severin Roesen

Active in America, 1848–1872

Oil on canvas, 36 x 50 in.

Rogers Fund, 1963 (63.99)

Bird's nests appeared in late seventeenth- and early eighteenth-century Dutch still lifes, as Severin Roesen may have known. Roesen was born in Germany but painted his many flower and fruit still lifes in Williamsport, Pennsylvania. The bird's nest became a signature feature in his characteristically elaborate arrangements.

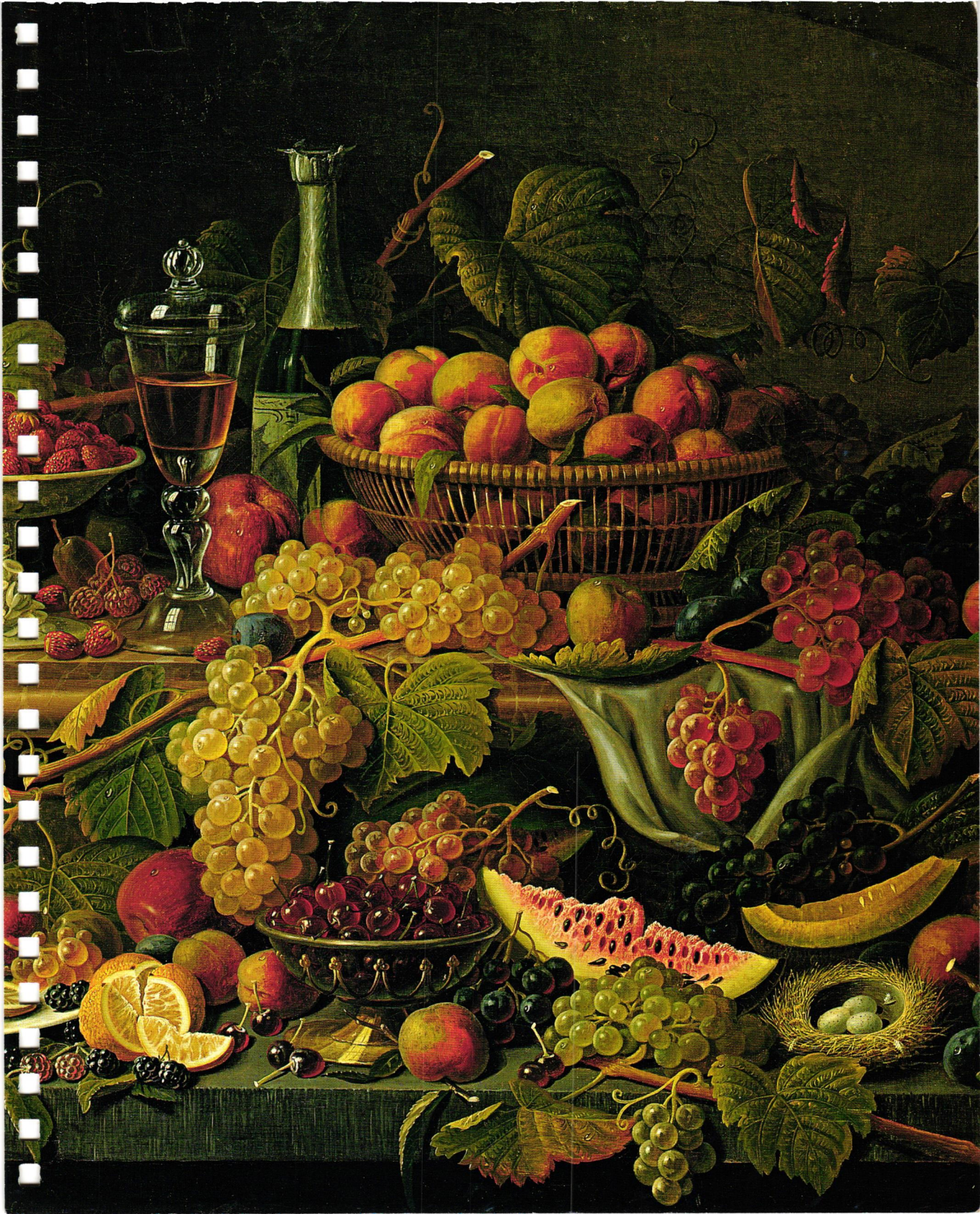
Dr Rubin
8:20

Dr Ross . 11:30

C. Chen

FEBRUARY

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Red Poppies

Charles Demuth

American, 1883–1935

Watercolor and pencil on paper,
13⁷/₈ x 19³/₄ in.

Gift of Henry and Louise Loeb,
1983 (1983.40)

The point at which flower painting ceases to qualify as still life is probably demonstrated by this study of poppies that exist in themselves alone and in no particular setting. In a composition of radical originality, one that suggests dancers choreographed as readily as flowers arranged, Demuth presents every stage of the poppy, from bud to seed.

February

SUNDAY

4

*Demuth
Joey
11/12*

MONDAY

5

TUESDAY

6

*↑
Confusion*

WEDNESDAY

7

*~~Confusion~~
~~Stark~~*

THURSDAY

8

*~~Down~~
~~Cop~~*

*People
Stark*

FRIDAY

9

*out of
France*

7:05 P.M

FEBRUARY

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SATURDAY

10

February

SUNDAY

11

*Just to
Engage*

Lincoln's Birthday

MONDAY

12

TUESDAY

13

St. Valentine's Day

WEDNESDAY

14

*Return
to
France*

THURSDAY

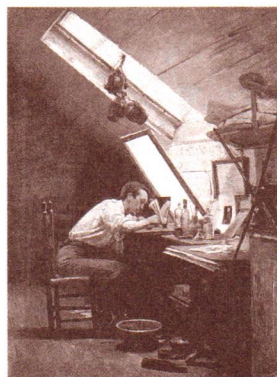
15

FRIDAY

16

SATURDAY

17



The Etcher

(detail)

Stacy Tolman

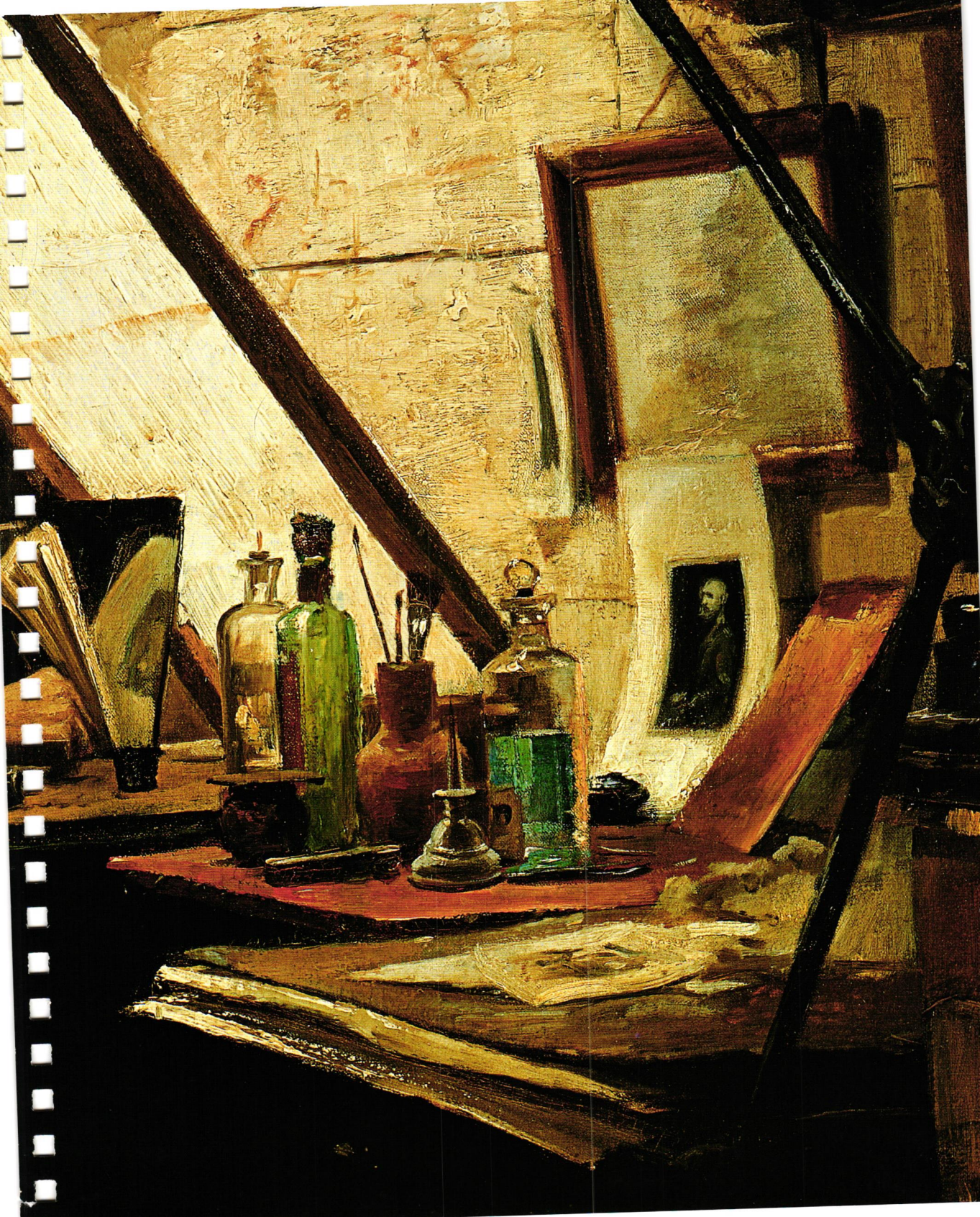
American, 1860–1935

Oil on canvas, 40 $\frac{1}{8}$ x 30 $\frac{3}{16}$ in.
Purchase, Bertram F. and Susie
Brummer Foundation Inc. Gift,
1962 (62.92)

Stacy Tolman shared a garret with the friend and fellow art student whose etching materials we see here. The subject of the artist in his or her studio is dear to many painters. And the depiction of that mysterious substance, transparent glass, has challenged artists from as early as the first century of our era, as attested by Roman decorative frescoes preserved in ashes from Mount Vesuvius.

FEBRUARY

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*Apples from
Maine*

Walt Kuhn

American, 1877-1949

Oil on canvas, 30 x 40 in.
George A. Hearn Fund, 1950
(50.28.2)

Walt Kuhn was closely involved in organizing the famous Armory Show of 1913, which inspired him to work in a Cubist mode for a while. Later he turned to clowns and acrobats as subjects, as well as groupings of a single variety of fruit. For these homages to Cézanne the artist sometimes asked a friend to arrange the fruit for him so as to inject an element of surprise.

February

SUNDAY

18

*out 2-18
8:45 A.M*

MONDAY *Presidents' Day*

19

TUESDAY

20

*Jean
Gris*

WEDNESDAY

21

THURSDAY *Washington's Birthday*

22

out 1:35 P.M.

*done
9:01*

FRIDAY

23

SATURDAY

24

*9:00
Daniel*

FEBRUARY

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February March

Seek home

SUNDAY

25

MONDAY

26

TUESDAY

27

Ash Wednesday WEDNESDAY

28

10:30 home

THURSDAY

1

home 10:00

FRIDAY

2

SATURDAY

3

Vase of Poppies

Pierre Bonnard

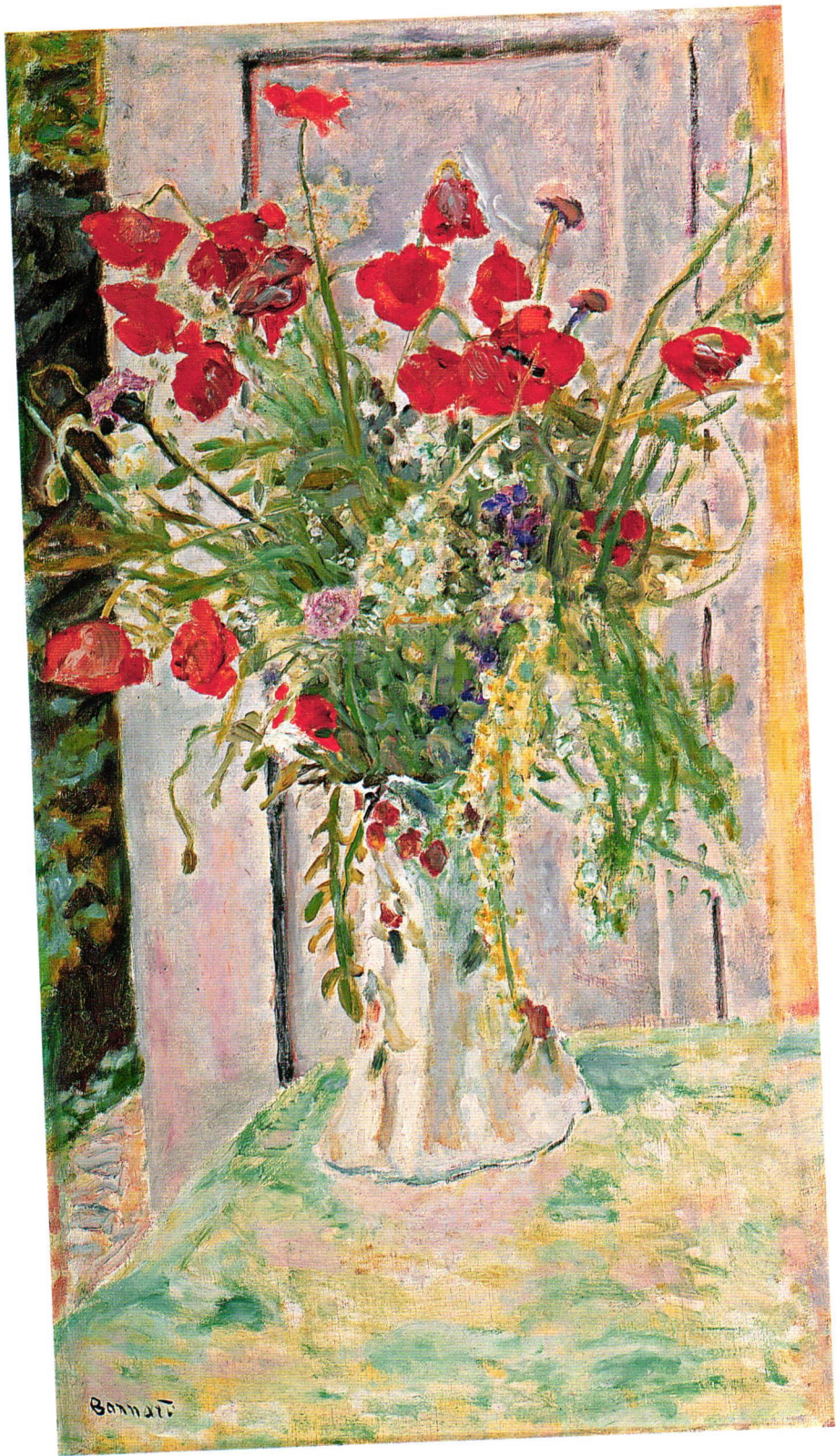
French, 1867–1947

Oil on canvas, 29 $\frac{7}{8}$ x 16 $\frac{1}{2}$ in.
Jacques and Natasha Gelman
Collection, 1998 (1999.363.8)

At the age of twenty-four, Pierre Bonnard said, “I don’t belong to any school. My one idea is to bring off something of my own.” He did for a time associate himself with the Nabis—the “prophets,” a group that favored bold, flat colors. He told a young painter, “Our God is light. A day will come when you will understand what that means.”

MARCH

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March



A Vase with Flowers

(detail)

Jacob Vosmaer

Dutch, 1584–1641

Oil on wood, 33½ x 24¾ in.

Purchase, 1871 (71.5)

What we see here is not just a riotous gathering of colorful flowers but a horticultural collection of hybrid varieties suggesting prestige, international colonial trade, exotic tastes, scientific sophistication, and, in a word, money. Seventeenth-century Dutch Calvinists, wary of too much luxury while at the same time amassing fabulous wealth in a new “global economy,” found in both horticulture and the collecting of art worthy and comparatively blameless outlets.

MARCH

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SUNDAY

4

MONDAY

5

TUESDAY

6

WEDNESDAY

7

THURSDAY

8

Return from africa

To Fla

FRIDAY

9

Irish

SATURDAY

10

Irish

March

Tisk

SUNDAY

11

The Banker's Table

William Michael
Harnett

American, 1848-1892

Oil on canvas, 8 x 12 in.

Purchase, Elihu Root Jr. Gift, 1956
(56.21)

Tisk

MONDAY

12

Born in Ireland, educated in New York, Philadelphia, London, and Germany, Harnett had a deep understanding of the still-life tradition, though he may not have been aware that writing tools and a pile of coins are painted on the wall of the House of Julia Felix, in Pompeii. His work was purchased by well-off businessmen, not socially prominent art collectors, and was often commissioned expressly to reflect the patron's interests. In this arrangement of a banker's "tools of the trade," a close look reveals something seldom associated with banking: the larger of the two volumes is titled *British Poets*.

Tisk

TUESDAY

13

Young's

941-593-9661

WEDNESDAY

14

Young's

THURSDAY

15

Young's

FRIDAY

16

Raney

561-

234-3469

St. Patrick's Day

SATURDAY

17

MARCH

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March

Bouquet of Flowers in a Vase

Vincent van Gogh

Dutch, 1853–1890

Oil on canvas, 25½ x 21½ in.

The Walter H. and Leonore
Annenberg Collection,
Partial Gift of Walter H. and
Leonore Annenberg, 1993
(1993.400.4)

Van Gogh reveals some of his Dutch heritage in this wildly profuse arrangement of flowers. Unlike his customary bouquets of a single variety, this bountiful collection in a silver pitcher, centered on a dark background, hearkens back to the still lifes of his native Netherlands. In this case, however, humble carnations and chrysanthemums are celebrated for their glorious color alone, not for any precious rarity.

SUNDAY

18

Rainey

MONDAY

19

Rainey

TUESDAY

20

Just

WEDNESDAY

21

Just

THURSDAY

22

Just

FRIDAY

23

Home

SATURDAY

24

MARCH

S	M	T	W	T	F	S
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March

FAST

*golf
mtg*

Dr. Schehl 8:00

SUNDAY

25

MONDAY

26

TUESDAY

27

WEDNESDAY

28

THURSDAY

29

FRIDAY

30

SATURDAY

31

Office Board

John Frederick Peto

American, 1854-1907

Oil on canvas, 24 $\frac{3}{8}$ x 19 $\frac{7}{8}$ in.

George A. Hearn Fund, 1955

(55.176)

While Peto knew and admired William Michael Harnett, his work is distinguished from Harnett's by a more personal, even melancholy, quality. Peto was not particularly successful, and by the 1890s he was forgotten and poor, forced to barter some of his paintings. After his death, dealers even forged Harnett's signature on some of Peto's works to increase their value. Peto probably painted this example of trompe l'oeil ("fool the eye") for the office of a Philadelphia chiropodist, Dr. Bernard Goldberg, who was a neighbor. The "photograph" may be a portrait of Dr. Goldberg.

MARCH

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Small, illegible handwritten text on a piece of paper.

Small, illegible handwritten text on a piece of paper.

Handwritten text on a yellow envelope, including "Philadelphia" and "12".

Printed text on a red paper object, including the word "Bulletin" and "SERIAL".

Postmark on a yellowish envelope, including "RECEIVED" and "11 MAY".

Handwritten address on a yellowish envelope: "Dr. Gulliver 1201 Alameda St".

Postmark on a yellow envelope: "PHILADELPHIA MAR 10 1876".

Handwritten text on a yellow envelope: "Dr. Gulliver".

Handwritten text on a yellow envelope: "Philadelphia".

Handwritten text on a yellow envelope: "12".



April

Mount Fuji and Flowers

David Hockney

British, b. 1937

Acrylic on canvas, 60 x 48 in.
Purchase, Mrs. Arthur Hays
Sulzberger Gift, 1972 (1972.128)

David Hockney, a British artist who lives and teaches in California, has worked with such varied materials as photographs and faxes, and has turned his wide-ranging interests even to designing opera sets. He is an international figure for whom travel has always been important. Disappointed by the many "uninteresting factories" he saw in Japan, he painted this idealized still-life-plus-landscape on his return, saying of the journey, "In retrospect it becomes more beautiful."

SUNDAY

1

MONDAY

2

TUESDAY

3

Lunch 12:30

WEDNESDAY

4

Joe - mtg - Shrine 11:00

THURSDAY

5

FRIDAY

6

Joe - mtg - Shrine 8:30

SATURDAY

Passover (sundown)

7

APRIL

S	M	T	W	T	F	S
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29	30					

April

Palm Sunday

SUNDAY

Handwritten signature

8



MONDAY

9

Still Life: Peaches and Grapes

(detail)

John A. Woodside

American, 1781–1852

Oil on wood, 9¾ x 12¼ in.

Rogers Fund, 1941 (41.152.1)

TUESDAY

10

Ballet

WEDNESDAY

11

Ballet

THURSDAY

12

Good Friday

FRIDAY

13

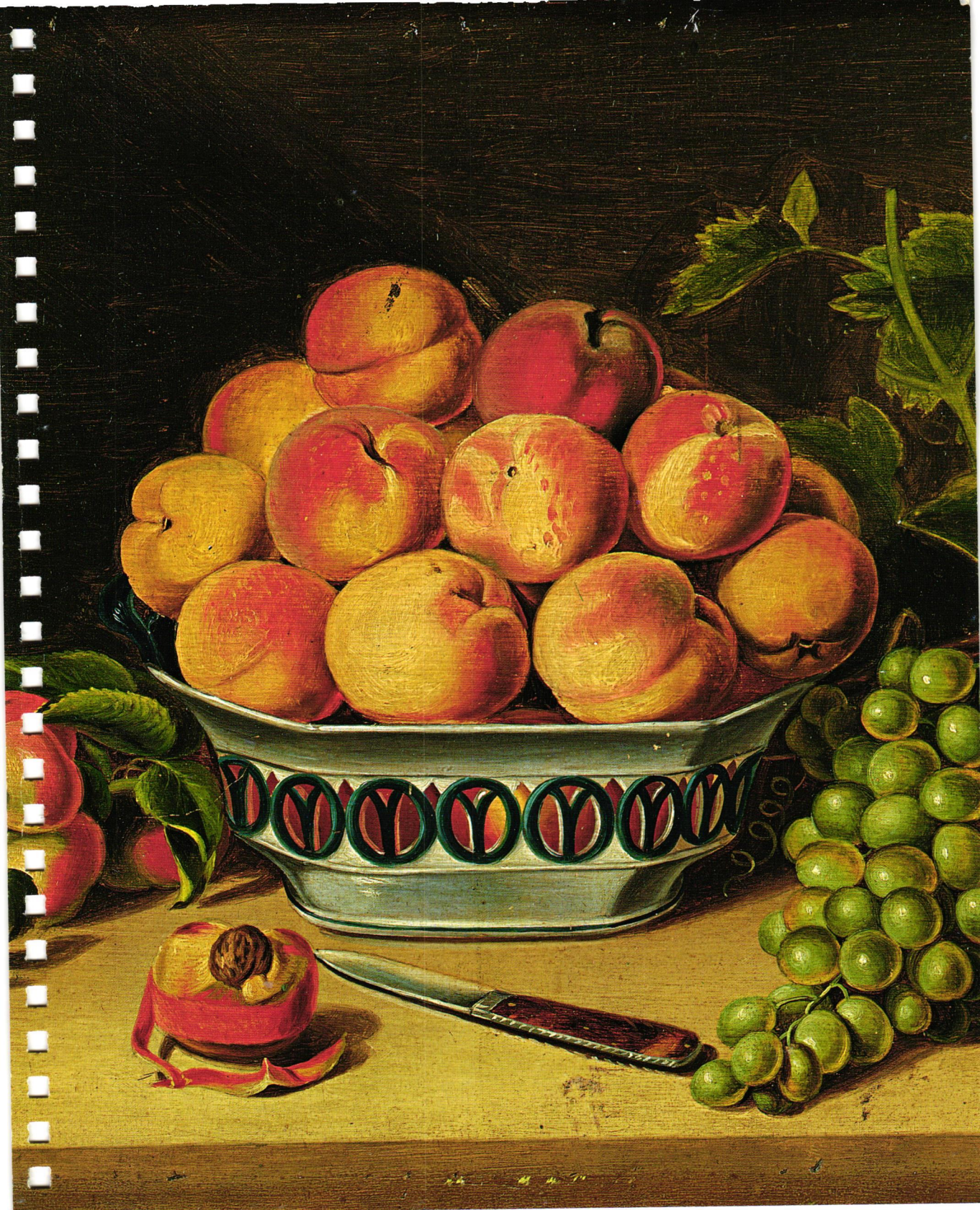
*3:30
Carla -
Adda*

SATURDAY

14

APRIL

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29	30					





April

“Dutch” Still Life
with Orchids,
Postcard View of
Paris, and “Death
of Marat”

Paul Wonner

American, b. 1920

Acrylic on canvas, 70 x 50 in.
George A. Hearn Fund, 1983
(1983.454)

Paul Wonner began as an Abstract Expressionist, living and working in New York City from 1946 until 1950. Then he moved to California, where he became interested in figurative painting, especially still lifes. His paintings have been called “landscapes of objects.” However radically Wonner departs from European traditions, he nonetheless insists upon their importance here, by slipping in a postcard view of Paris and another of Jacques-Louis David’s *Death of Marat*; by signing not the painting but a piece of paper depicted in the painting (in the Italian Renaissance tradition of the *cartellino*); and by insisting that the work is a “Dutch” still life.

APRIL

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22	23	24	25	26	27	28
29	30					

SUNDAY *Easter Sunday*

15

MONDAY

16

*Walter
Vollkop*

TUESDAY

17

*9:10
Ruz*

WEDNESDAY

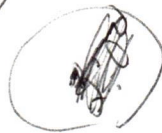
18

THURSDAY

19

stets

gay



1945

Monica

Jao

FRIDAY

20

*Max
Parkman*

Jam

9:30

Daniel

SATURDAY

21

Sophia

Dave

S.G.

Jean's

Barbara

Shirley

AT

(20)

April

SUNDAY

22

MONDAY

23

TUESDAY

24

WEDNESDAY

25

THURSDAY

26

FRIDAY

27

SATURDAY

28



*Pink Azalea—
Chinese Vase*

(detail)

William Merritt Chase

American, 1849–1916

Oil on wood, 23½ x 16⅞ in.

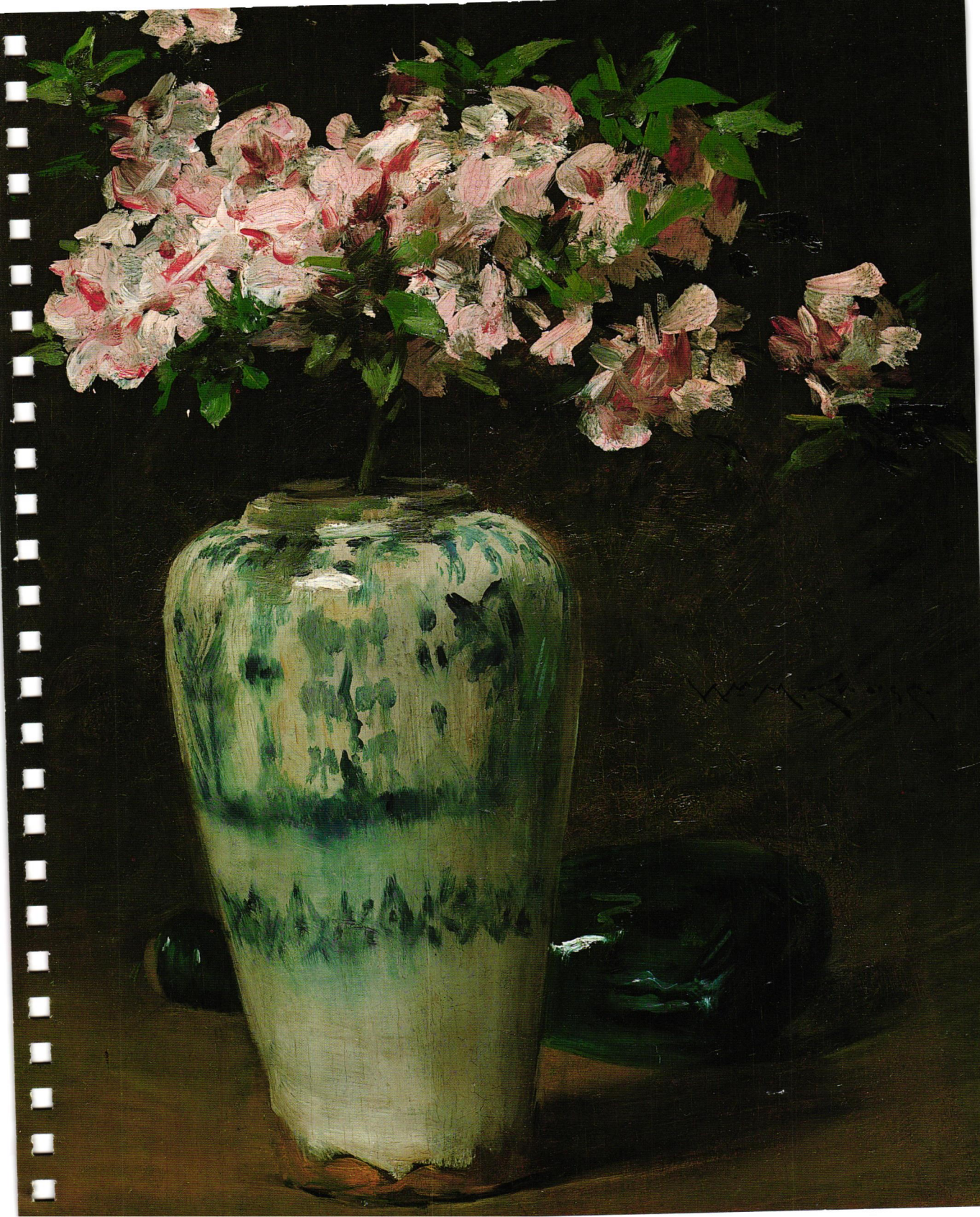
Gift of Mrs. J. Augustus Barnard,
1979 (1979.490.5)

William Merritt Chase thought that flower still lifes were “the most difficult things” to paint, and he did few of them. A very successful artist, Chase was born in Indiana but eventually occupied a villa in Italy. He was always drawn to images of sophistication and elegance, and he collected a good deal of fine bric-a-brac, like the Chinese vase we see here. The unusual, rather top-heavy composition of the work (more noticeable in the reproduction of the full painting) reflects an interest in Asian art.

APRIL

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29	30					

W.M. Chase





Still Life with Flowers

Félix Vallotton

Swiss, 1865-1925

Oil on canvas, 28 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in.
Bequest of Miss Adelaide Milton de Groot (1876-1967), 1967
(67.187.117)

Still-life painting is usually unpopulated, but this arrangement contains no fewer than five faces, albeit none of them "real." The occasion depicted couldn't be more benign—a repast of coffee and cake in a setting of flowers and works of art, but the violent intensity of the colors and the images themselves speak of discord. Indeed, the fierce figure on the wall might just have reached out and stabbed the cake.

April & May

SUNDAY
29 *Campbell*

MONDAY
30 *Call re gay -
fla*

TUESDAY
1 *10:45
11:00 Crowe
cleaning*

WEDNESDAY
2 *Call re gay
fla
Call re A.
E.Y.*

THURSDAY
3

FRIDAY
4 *Jamie*

AROS
3:00
Confirm Johnston
noncum
pedicure
48 hrs

MAY

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27	28	29	30	31		

*Victor
Henderson
& Towers
6:30
6:50*

7:30
Jungay

May

SUNDAY

6

Large Sunflowers I

Emil Nolde

German, 1867–1956

Oil on wood, 30½ x 36½ in.

Bequest of Walter J. Reinemann,
1970 (1970.213)

Born Emil Hansen, the artist renamed himself after his native town when he began his life as a painter. Nolde lived in a remote farming region and saw few other artists. He painted sunflowers often. Of this work he said, "It was mid-summer. The colors of the flowers attracted me irresistibly and at once I was painting."

The Nazis included Nolde's work in their infamous 1937 exhibition of "degenerate" art and a few years later forbade him to continue painting. He quietly defied the order by producing "unpainted" pictures: luminous watercolors, often done on small scraps of paper that were easy to hide.

MONDAY

7

Emily Aubrey

TUESDAY

8

Almond

WEDNESDAY

9

THURSDAY

10

FRIDAY

11

SATURDAY

12

MAY

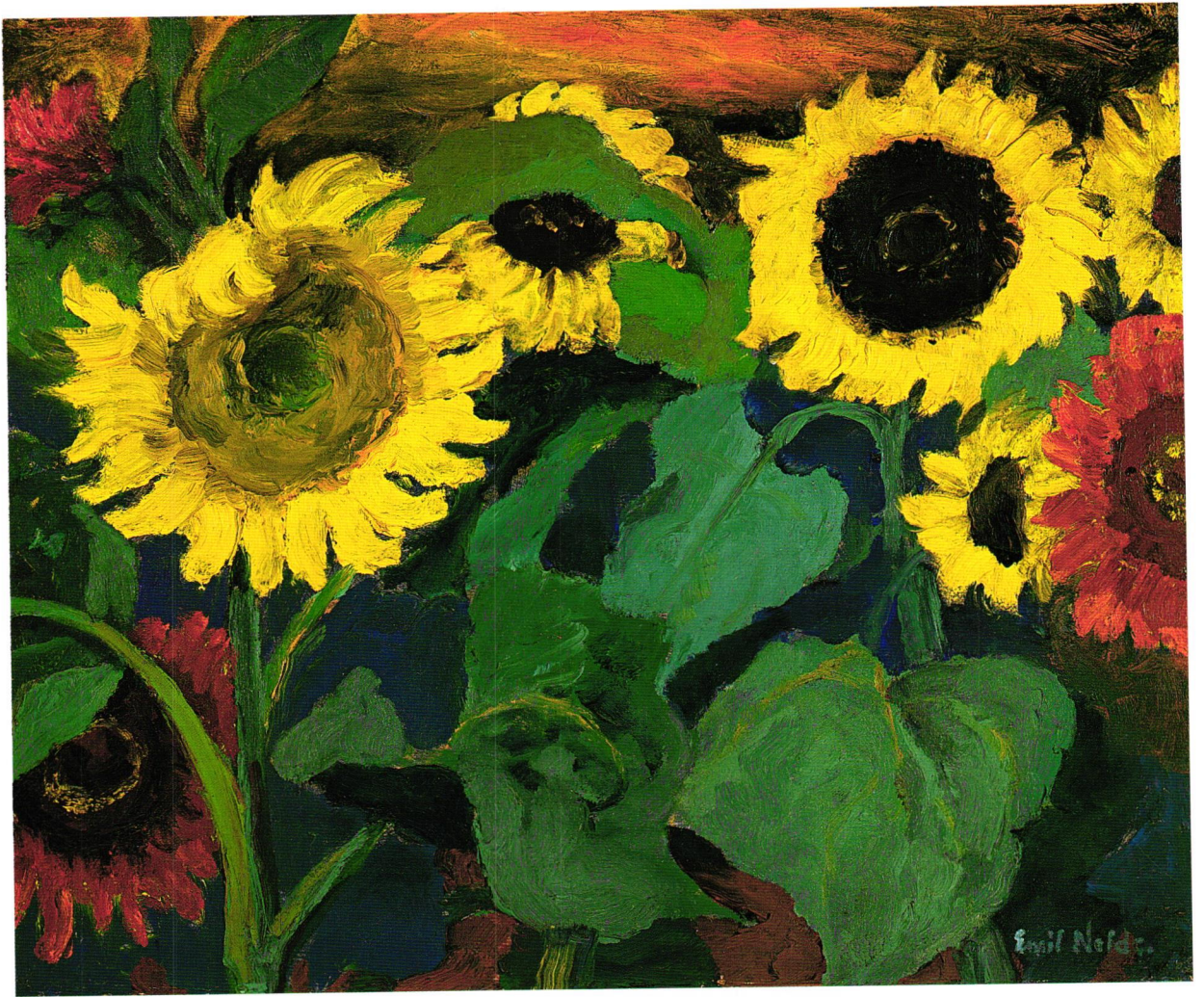
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*To Sta 2299
8:45 - 11:07
11 C
11 D*

USAir

Exy

Exy





Americana

Charles Sheeler

American, 1883–1965

Oil on canvas, 48 x 36 in.
Edith and Milton Lowenthal
Collection, Bequest of Edith
Abrahamson Lowenthal,
1991 (1992.24.8)

The historian Constance Rourke described this painting as a gathering of folk elements “translated into pure modernism.” From a most unusual angle (a balcony) the artist combines six different textile patterns with various American furniture styles, a wooden bread tray, a Shaker box, and a backgammon board that, we are reminded, is also an example of folk design. We are reminded too that almost anything can be seen as an abstraction—or perhaps even as a game board.

May

SUNDAY *Mother's Day*

13

MONDAY

14

Return

12:06 - 2:15 357
21c
21 D

TUESDAY

15

mail

WEDNESDAY

16

group
Renaissance
9:00
Crowe

THURSDAY

17

[Hand-drawn sketch of a game board]

FRIDAY

18

family
10:00
Con Carter

SATURDAY

19

MAY

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May

Linda
Meyer

SUNDAY

20

*Black Hollyhock,
Blue Larkspur*

Georgia O'Keeffe

American, 1887-1986

Oil on canvas, 36 x 30 in.

George A. Hearn Fund, 1934 (34.51)

MONDAY

21

Even Alfred Stieglitz reacted with ambivalence to O'Keeffe's enormous flower paintings at first. O'Keeffe had seen Paul Strand's close-up photographs of details of flowers and decided that great size would render the beauty of flowers unignorable. But, she insisted, such decisions always involve a psychic process "for which there are no words."

TUESDAY

22

~~Ball~~

Wynn
Plant

WEDNESDAY

23

Ball

THURSDAY

24

mtg J. Swane
4:30 / 2:45
Chow

FRIDAY

25

Emily
Swane
12:30

SATURDAY

26

MAY

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Suzanne Valadon
1929

Lilacs and Peonies

Suzanne Valadon

French, 1867-1938

Oil on canvas, 39 3/8 x 32 in.
Bequest of Miss Adelaide Milton
de Groot (1876-1967), 1967
(67.187.112)

Suzanne Valadon, the illegitimate daughter of an illiterate charwoman, joined the circus as an acrobat in her early teens, was injured at fifteen, and, needing a new career, became a Montmartre artist's model. Before many years Valadon had become an artist herself. Her drawings were admired and collected by Edgar Degas. Later in life she turned to still lifes and referred to her flowers as her "friends."

May ~ June

SUNDAY

27

MONDAY *Memorial Day observed*

28

TUESDAY

29 ~~Ballet~~

WEDNESDAY *Memorial Day*

30

\$ 171⁰⁰

*Ballet
A.M. window
91⁰⁰*

*Sharon
BY rd
804-224-9478*

THURSDAY

31

Jean M

*9:30
AM*

FRIDAY

1

Jean M

SATURDAY

2

~~*M. P. M.*~~
Jean M

JUNE

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June
~~9/10/98~~

SUNDAY

3

*The Checkered
Tablecloth*

Pierre Bonnard

French, 1867–1947

Oil on canvas, 19 $\frac{7}{8}$ x 26 $\frac{3}{8}$ in.
Partial and Promised Gift of Mr.
and Mrs. Douglas Dillon, 1998
(1998.412.1)

MONDAY

4

The pleasure of approach-
ing the table is one of the
most common joys of life,
one that can be experienced
by the fortunate as often as
three times a day. Textiles,
interesting implements,
vessels of glass and ceramic,
and foods in their many
shapes and colors appeal to
the eye with the added
excitement sparked by
appetite. Bonnard's work
often centers around the
table, where he repeatedly
rescues domestic beauty
from ordinary inattention.

TUESDAY

5

WEDNESDAY

6

THURSDAY

7

FRIDAY

8

SATURDAY

9

JUNE

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~~Bonnard~~

Bonnard
Mar 9/10/98

10:45 -
Crouve

god
Bonnard

Emily
June

9:30
David



J. De Seem



Still Life with a Glass and Oysters

Jan Davidsz. de Heem

Dutch, 1606–1683/84

Oil on wood, 9⁷/₈ x 7¹/₂ in.
Purchase, 1871 (71.78)

During the time when members of the Dutch merchant class had literally more money than they knew what to do with, the genre of the sumptuous, or *pronk*, still life flourished. These paintings included priceless silver, oriental rugs, rare and valuable seashells, costly delicacies, and blown glass of the most intricate and expensive fragility. By comparison, this subtle, elegant composition is a hymn to moderation, though fruit was something of a luxury in northern climates, and oysters often symbolized concupiscence. The peel of a citron or lemon dropped into sweet wine tempered its sweetness; thus, it often invoked the idea of temperance.

June

SUNDAY

10

MONDAY

11

*Joe 3:00
Lester*

TUESDAY

12

WEDNESDAY

13

*Stonewall
9:31*

*John Harmon
de Lantier 9:00*

THURSDAY

14

FRIDAY

15

JUNE

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SATURDAY

16

Stonewall

June

Father's Day

SUNDAY

17

MONDAY

18

*Monday
quix*

TUESDAY

19

WEDNESDAY

20

Lila?

THURSDAY

21

FRIDAY

22

SATURDAY

23

Apples

Paul Cézanne

French, 1839–1906

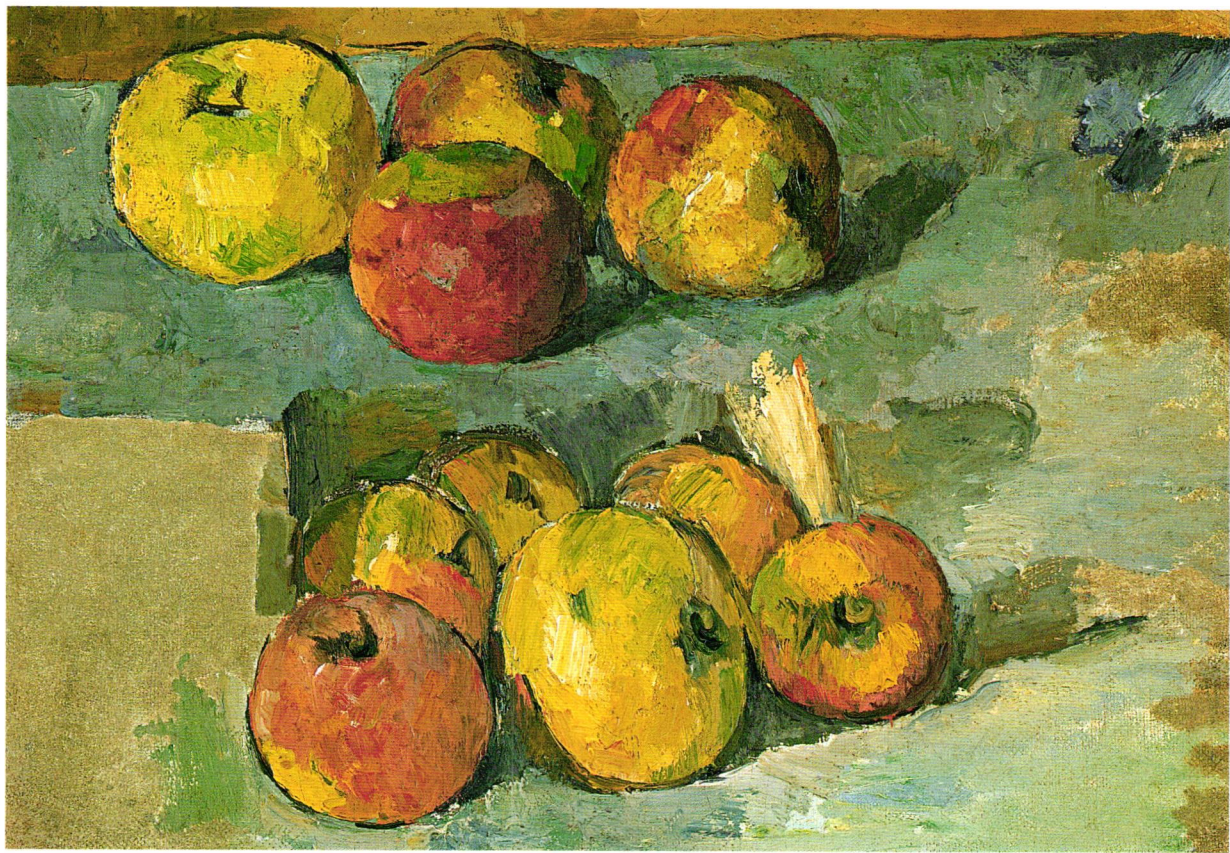
Oil on canvas, 9 x 13 in.

The Mr. and Mrs. Henry Ittleson
Jr. Purchase Fund, 1961 (61.103)

Are these apples food? Do we even consider biting into one of them? Cézanne presents them on a surface or in a space, but if a table is suggested, it is not a table at which we will sit to eat. Rather, these apples are substance and color—or color creating substance. Without traditional perspective or trompe l'oeil brushwork, Cézanne has conveyed an uncanny sense of weighty, physical realities. Apples were among his favorite subjects, perhaps because he worked slowly and he could count on them to last.

JUNE

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A Basket of Flowers

(detail)

Jan Brueghel the Younger

Flemish, 1601-1678

Oil on wood, 18½ x 26¾ in.
Bequest of Miss Adelaide Milton de Groot (1876-1967), 1967 (67.187.58)

Insects and fallen flowers usually signify decay and life's fleeting nature, but the blossoms in this basket look fresh enough to have been brought in from the garden moments ago. The butterfly that has come with them is a time-honored symbol of the soul and of resurrection.

SUNDAY

24

*miffed
even K
Linda*
Ruthledge

June

MONDAY

25

gag
~~*stuck*~~
4:30

TUESDAY

26

Repale
5:00
shots
5:15
5245
7 Corners

WEDNESDAY

27

THURSDAY

28

~~*lunch*~~

FRIDAY

29

*Call for
plumber*

*Sharon
Luce*

SATURDAY

30

JUNE

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July

SUNDAY

1

The Artist's Letter Rack

William Michael Harnett

American, 1848–1892

Oil on canvas, 30 x 25 in.

Morris K. Jesup Fund, 1966 (66.13)

MONDAY

2

Trompe l'oeil painting has been with us for as long as 2,500 years. Pliny the Younger, writing centuries after the event, described a contest between the artists Parrhasios and Zeuxis.

Parrhasios painted grapes so real that birds flew down to peck at them. But Zeuxis' picture of a linen curtain fooled Parrhasios himself into trying to draw it aside to see the painting underneath.

Harnett may have seen a seventeenth-century example of a letter-rack painting during his studies in Europe. He is certainly responsible for reviving the genre. This spare and pleasing composition, with its utterly convincing knot-hole, pencil markings, and disintegrating ten cent note must have tricked more than one observer.

TUESDAY

3

9:00

Independence Day WEDNESDAY

4

THURSDAY

5

9/8
Parrhasios
8:30

FRIDAY

6

SATURDAY

7

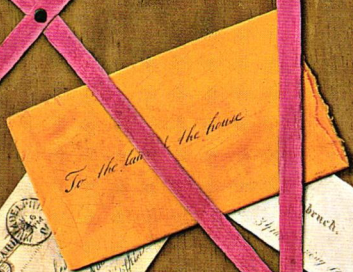
Lela's
Wag

10:30
Helen

JULY

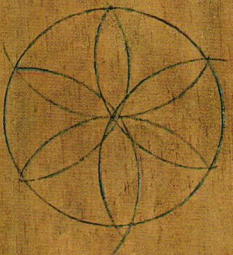
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H. GARNETT
1879



246
176
417

21



Snyda



Small, dense printed text, possibly a newspaper clipping or a list of names, located in the bottom left corner.





Victorian Parlor II

Horace Pippin

American, 1888-1946

Oil on canvas, 25¼ x 30 in.
Arthur Hoppock Hearn Fund,
1958 (58.26)

If the occupants of this tidy household were to enter and sit in their arm-chairs, we would at once see just how important—and enormous—is the bowl of flowers at the center of their living room.

Like so many still-life paintings, this is a celebration of home, made more contemplative and serene by the momentary absence of persons. Whoever will come back to sit in the chair on the right will undoubtedly pick up the sewing basket and resume work on another doily.

July

SUNDAY

8

Rainey's

MONDAY

9

Project Yuen

9:03

TUESDAY

10

Project Souren

Call re Helen's dr payment

WEDNESDAY

11

THURSDAY

12

FRIDAY

13

SATURDAY

14

~~Project~~ ~~Souren~~ *Lecture Com. Center 10:00 AM - 1800:11 / Paul Hoff*

JULY

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July

SUNDAY

15

Vase of Roses

Vincent van Gogh

Dutch, 1853–1890

Oil on canvas, 36 $\frac{3}{8}$ x 29 $\frac{1}{8}$ in.
The Walter H. and Leonore
Annenberg Collection, Partial Gift
of Walter H. and Leonore
Annenberg, 1993 (1993.400.5)

MONDAY

16

Like Cézanne and Walt Kuhn, who liked to paint multiples of the same kind of fruit (apples), Van Gogh tended to paint large bouquets of the same kind of flower. This allows for treatment something like a musical theme and variations. Petals that have dropped from picked flowers can remind us of life's transience. But the green squiggles and the seemingly whole rose that lie on Van Gogh's tabletop look more like lively beings—or bits of movement—than fallen petals. Their function seems to be musical.

TUESDAY

17

WEDNESDAY

18

THURSDAY

19

FRIDAY

20

SATURDAY

21

JULY

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Handwritten scribble

Wm Gogh

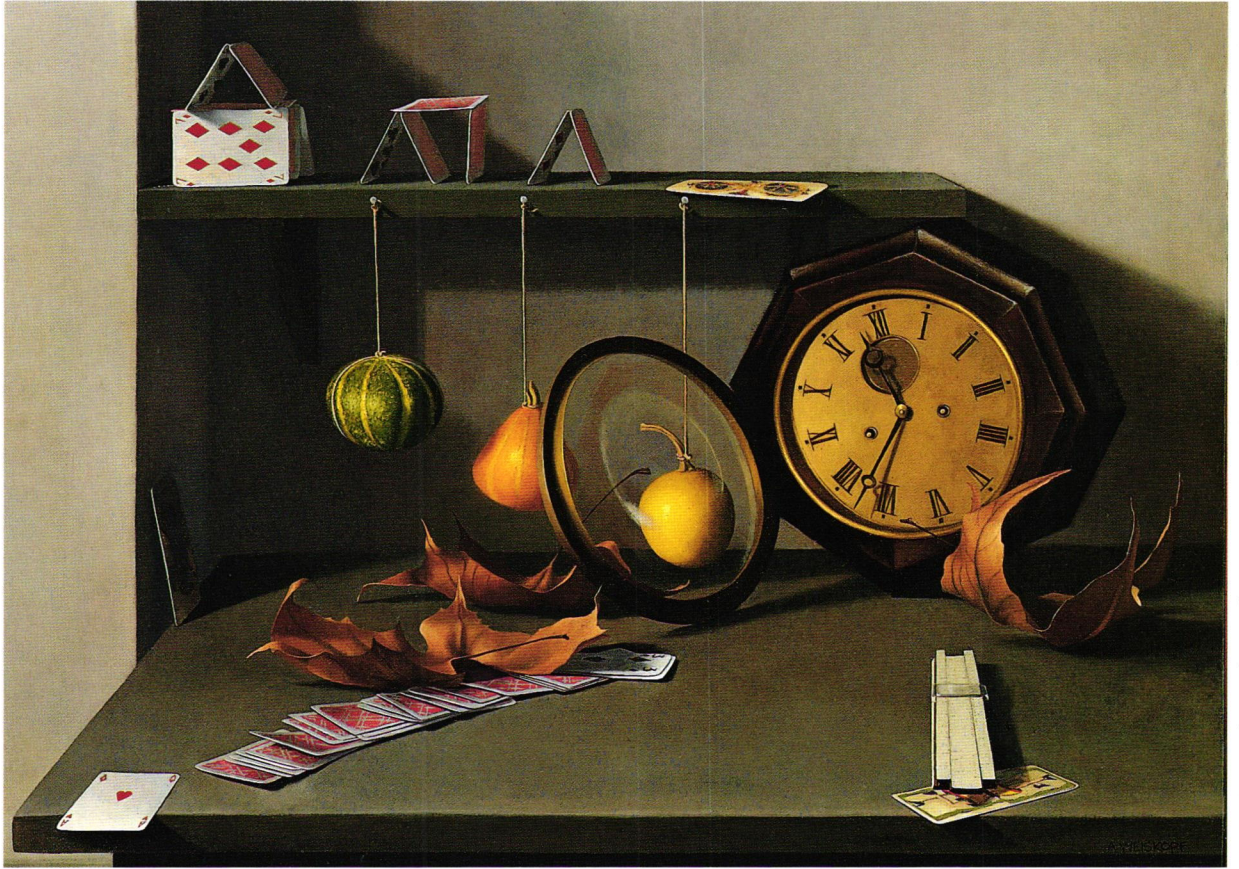
Cup tournament

Mr Nelson 9:00

*10:30
BRUCKNER
6731 #8
Whittier
gourmet
gift*

*Levi
Brotherton
5:30
copy 19/5
haroon*





Still Life with a Clock

Amy Weiskopf

American, b. 1957

Oil on canvas, 19³/₈ x 27¹/₂ in.

Gift of Jane and Robert E.

Carroll, 1991 (1991.175.8)

A viewer unfamiliar with the *vanitas* still-life tradition might see this painting as an arbitrary—even perversely random—collection of objects. But playing cards have long symbolized human foolishness—especially when they are balanced house-of-cards fashion; fallen leaves and a timepiece can hardly appear without speaking of mortality; and the slide rule is a twentieth-century (and now almost obsolete) reminder of humankind's transient achievements. Even the enigmatic gourds hanging from strings have their predecessors in certain still lifes from Spain that showed fruit thus suspended to retard spoilage.

SUNDAY

22

MONDAY

23

TUESDAY

24

WEDNESDAY

25

THURSDAY

26

FRIDAY

27

SATURDAY

28

JULY

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July & August

[Handwritten signature]

SUNDAY

29

*A Bouquet of
Flowers in a
Crystal Vase*

Nicolaes van
Veerendael

Flemish, 1640–1691

Oil on canvas, 19½ x 15⅞ in.
Bequest of Stephen Whitney
Phoenix, 1881 (81.1.652)

MONDAY

30

*Ray Silva's
Balance*

The aesthetic of ikebana would have been an anomaly to Flemish and Netherlandish flower painters, for whom the approach to making arrangements was a resounding “more is more.”

The space surrounding their bouquets was generally played down and often pitch dark, with the equivalent of stage lighting on the stars of the show, the flowers themselves. We do know that these splendid blossoms are posing in a room of some kind, but only because a window is reflected in the crystal vase that holds them.

TUESDAY

31

*Purple
Heart*

WEDNESDAY

1

THURSDAY

2

FRIDAY

3

SATURDAY

4

AUGUST

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Sean





Sunflowers

E. McKnight Kauffer

American, 1891–1954

Oil on canvas, 36 x 24 in.

Purchase, The Mrs. Claus von Bulow Fund Gift, 1987 (1987.5)

E. McKnight Kauffer was born Edward Kauffer in Montana. He adopted the name McKnight from a patron who took an interest in him and sent him to Paris. Eventually Kauffer worked in London as a painter and designer of posters, book jackets, and even ocean liner interiors. He became part of a general movement to free public life from advertising's worst abuses—a project yet to be accomplished. His friends included many notable persons, from Man Ray to Marianne Moore and T. S. Eliot. This still life reflects Kauffer's interest in the Vorticist aesthetic, which leaned toward angular, machinelike forms.

August

SUNDAY

5

Handwritten scribble

MONDAY

6

TUESDAY

7

WEDNESDAY

8

Jodie

*1:45
Kardin*

THURSDAY

9

*Jack
London*

FRIDAY

10

*10:30
Dorel*

*Emily
12:30*

SATURDAY

11

Cuba

AUGUST

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August

Edison Mazda

Stuart Davis

American, 1892–1964

Oil on cardboard, 24½ x 18¾ in.
Purchase, Mr. and Mrs. Clarence
Y. Palitz Jr. Gift, in memory of her
father, Nathan Dobson, 1982
(1982.10)

SUNDAY

12

*Start
Malone*

MONDAY

13

A goblet, a book, and an
extinguished candle have
appeared in many a tradi-
tional *vanitas* still life
during the past three hun-
dred years, and so has the
reflection of an otherwise
unseen window. In this
case, the smoking candle
has been replaced by an
unscrewed lightbulb, and
the book is an artist's port-
folio. Nevertheless, the play-
fulness in the dots, stripes,
checks, and etched-glass
doodles dispels any tradi-
tional grim thoughts.

*K.A.
3:00
Amy Malone
Palitz
0283664*

TUESDAY

14

WEDNESDAY

15

*#
1276992
11:15 - 11:30
made 8-9*

THURSDAY

16

FRIDAY

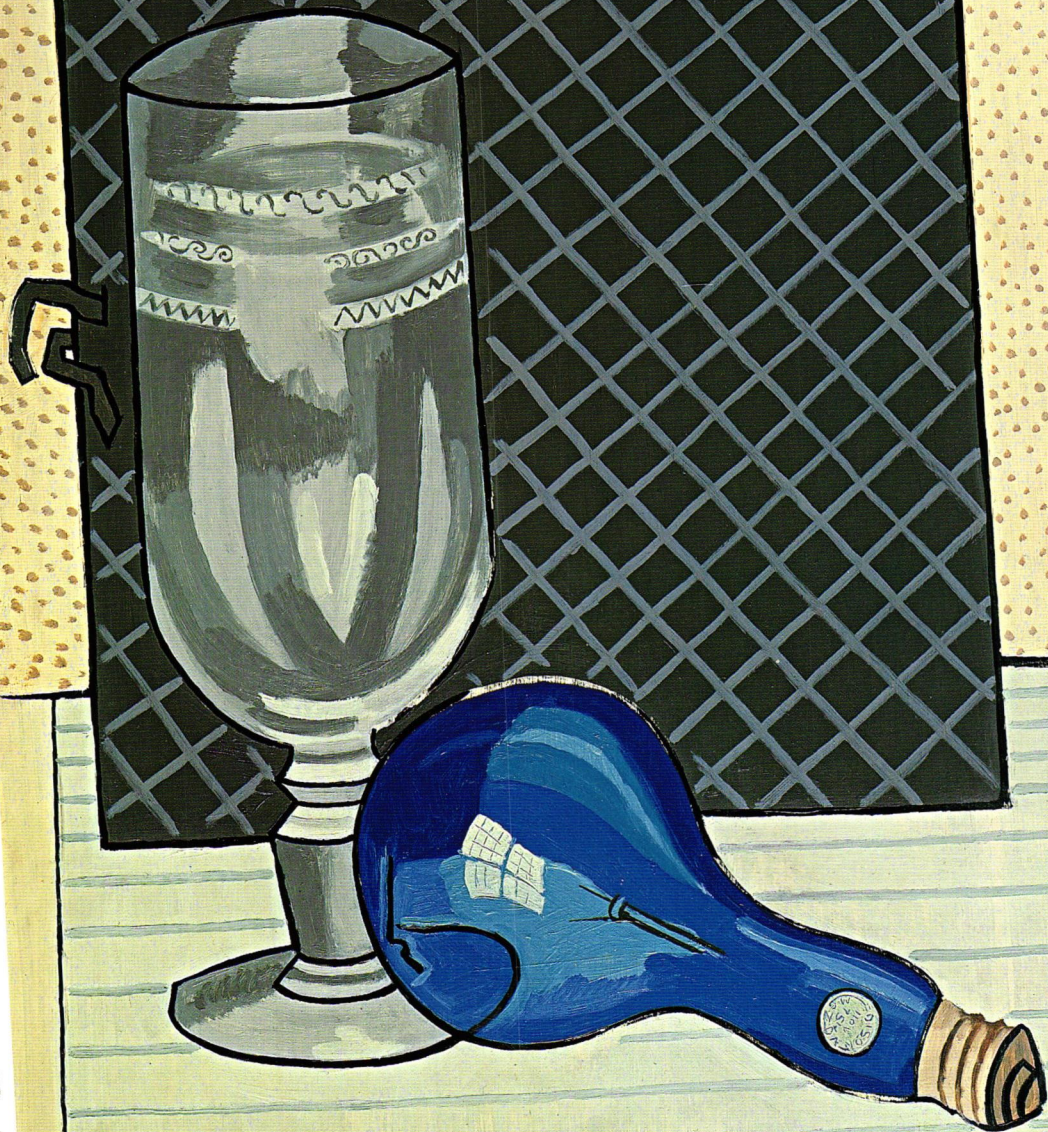
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SATURDAY

18

AUGUST

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Stuart Davis '24



Turkey

August

Still Life: Vase of Peonies

Edmund Charles
Tarbell

American, 1862–1938

Oil on canvas, 21 $\frac{3}{8}$ x 25 $\frac{1}{8}$ in.
Gift of Mrs. J. Augustus Barnard,
1979 (1979.490.1)

Tarbell was a successful Boston painter of portraits and family groups. He often included still-life details in his interiors but seldom painted independent still lifes.

The crowded abundance of petals in peony blossoms gives them a particular appeal; they are symbols of wealth in Chinese art because they resemble fistfuls of banknotes (paper money being a Chinese invention). As anyone with experience of peonies knows, fully blown blossoms are joys of the moment only. Most of the petals in this bouquet are hanging by a thread.

SUNDAY

19

MONDAY

20

*Emily
allday
& Iva*

TUESDAY

21

WEDNESDAY

22

THURSDAY

23

FRIDAY

24

SATURDAY

25

AUGUST

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August & September

SUNDAY

26

*A Woman Seated
Beside a Vase of
Flowers (Madame
Paul Valpinçon?)*

Hilaire-Germain-
Edgar Degas

French, 1834–1917

Oil on canvas, 29 x 36½ in.
H. O. Havemeyer Collection,
Bequest of Mrs. H. O. Havemeyer,
1929 (29.100.128)

MONDAY

27

A pair of scissors rests on the table beneath this extraordinary gathering of garden flowers, and the gloves beside it match the rather drab clothing of the seated woman leaning on her elbow. Were it not for these bits of evidence (both difficult to see in a small reproduction), we might not readily put the woman together with the bouquet. If the arrangement (let's call it that) *is* her doing, it may be an extravagant expression of many things that lie hidden behind her outward appearance.

TUESDAY

28

WEDNESDAY

29

THURSDAY

30

FRIDAY

31

SATURDAY

1

SEPTEMBER

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Sell
Home
Exp
/ Jim &
Carmen
A M





Geo. C. Gambino

September

In the Greenhouse

George Cochran
Lambdin

American, 1830-1896

Oil on canvas, 40 x 32 in.
Gift of Mrs. J. Augustus Barnard,
1979 (1979.490.10)

George Cochran Lambdin lived near Philadelphia in Germantown, Pennsylvania. His rose garden was well known, as was his sureness in painting all kinds of flowers with the deftest strokes of his brush. He liked to show flowers in situ, growing in the garden or, in this case, in his own greenhouse. In their humble terracotta pots and austere brick-and-board surroundings, the flowers command all the attention.

SUNDAY

2

MONDAY *Labor Day*

3

TUESDAY

4

WEDNESDAY

5

THURSDAY

6

FRIDAY

7

*8:30
Jurgay*

SATURDAY

8

SEPTEMBER

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September

SUNDAY

9

Still Life

Paul Klee

German, 1879–1940

Oil on gypsum construction,
18 $\frac{7}{8}$ x 25 $\frac{1}{4}$ in.
The Berggruen Klee Collection,
1984 (1984.315.49)

MONDAY

10

These odd little shapes do not describe what they represent with any particular fidelity, yet they have their own physical reality. Like many still lifes, this one insists upon the mysterious autonomous existence of *things*. Behind a painted frame and flanked by a pair of tied-back curtains, these objects might be performing in an enigmatic puppet show. In fact, Klee enjoyed puppet theater immensely and made a large number of distinctively quirky hand puppets.

TUESDAY

11

Gold
Sundae / N:CP
Peg.

WEDNESDAY

12

9:15
Jesse
Foster

THURSDAY

13

Past Pres
Dinner at Club
Helen
Eggs

FRIDAY

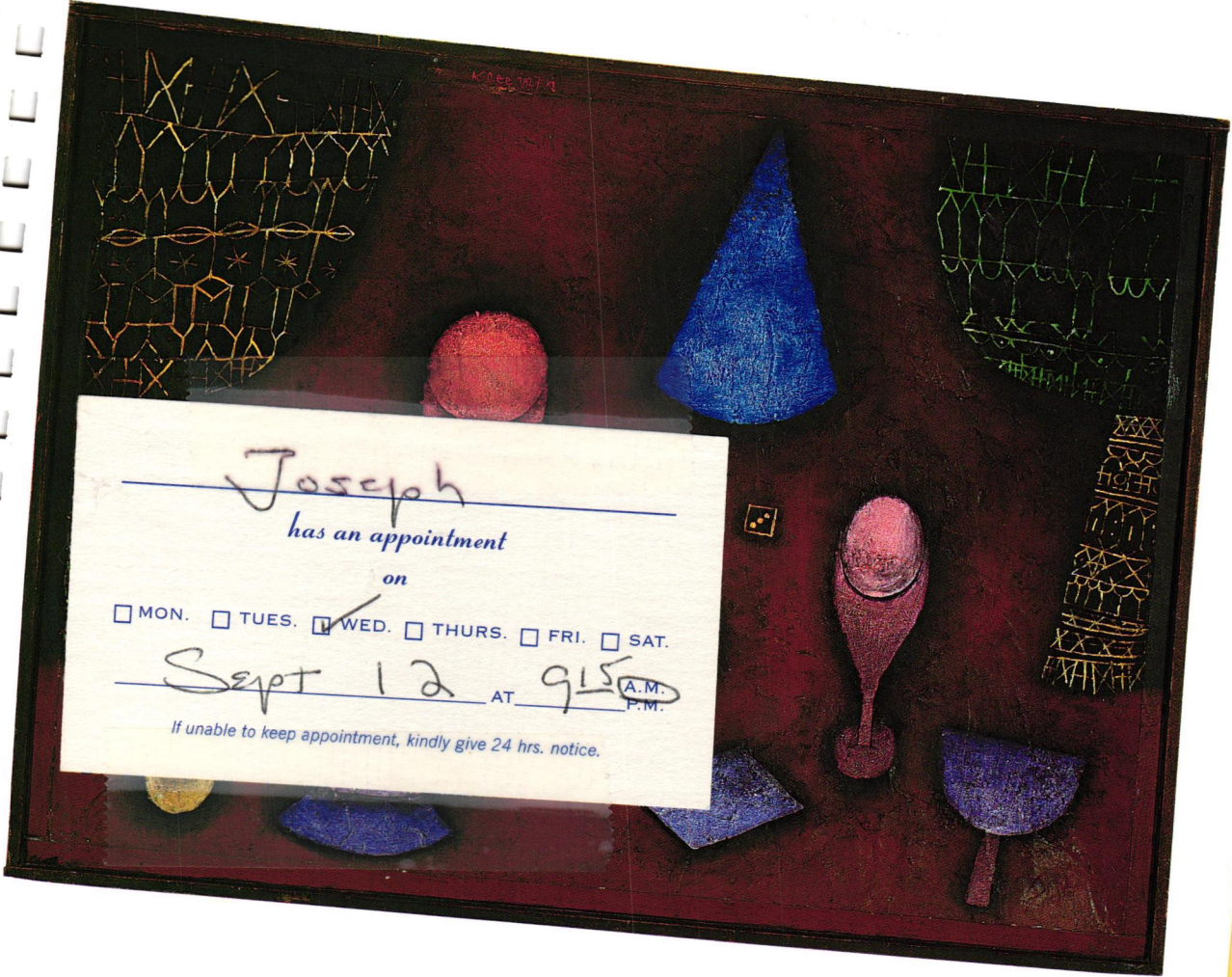
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SATURDAY

15

SEPTEMBER

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Joseph
 has an appointment
 on
 MON. TUES. WED. THURS. FRI. SAT.
 Sept 12 AT 9:15 ^{A.M.} ~~P.M.~~
 If unable to keep appointment, kindly give 24 hrs. notice.

ng
 out
 one

H 0

E J W 3

J C 2

J D 2

J S 2

T D 2

J D 2

S 1

M D 2

16

16



Bouquet of Chrysanthemums

Pierre-Auguste
Renoir

French, 1841–1919

Oil on canvas, 26 x 21 $\frac{7}{8}$ in.
From the Collection of Walter H.
and Leonore Annenberg

Renoir once said, “I paint flowers and call them simply flowers, and they don’t have to tell a story.” The subject gave him more freedom than figure painting—freedom to experiment and to concentrate on color and the handling of paint.

Chrysanthemums had been introduced to France through Marseilles at the time of the French Revolution, but by 1881 they were among the commonest of ornamental garden plants. Thus, their traditional association with the Chinese scholar in retirement, or with the Japanese emperor, carried little significance for Renoir.

September

SUNDAY

16

*Redden
gone
farewell*

MONDAY

17

Rosh Hashanah (sundown)

*Shrine meeting
12:30*

TUESDAY

18

WEDNESDAY

19

THURSDAY

20

*Josh's
& David*

*8:15 wccc
send
in*

FRIDAY

21

*Robster
make it
on 7-10
9-13*

SEPTEMBER

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SATURDAY

22

September

SUNDAY

23

Call
Cecilia
843 8959

Emilie
#300
C. Rose

MONDAY

24

TUESDAY

25

2 Lady
Jeon
Springfield

Dr. Lanther 2:30

Julia
shower

6:30

47.50 + tax

Yom Kippur (sundown)

WEDNESDAY

26

THURSDAY

27

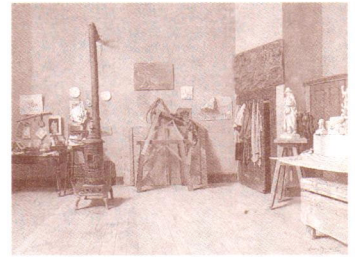
FRIDAY

28

Jeff
Savage
10:30
Daniel

SATURDAY

29



Sculptor's Studio

(detail)

Louis Charles Moeller

American, 1855-1930

Oil on canvas, 23 x 30 in.

Purchase, The Bertram F. and Susie Brummer Foundation Inc. Gift, 1967 (67.70)

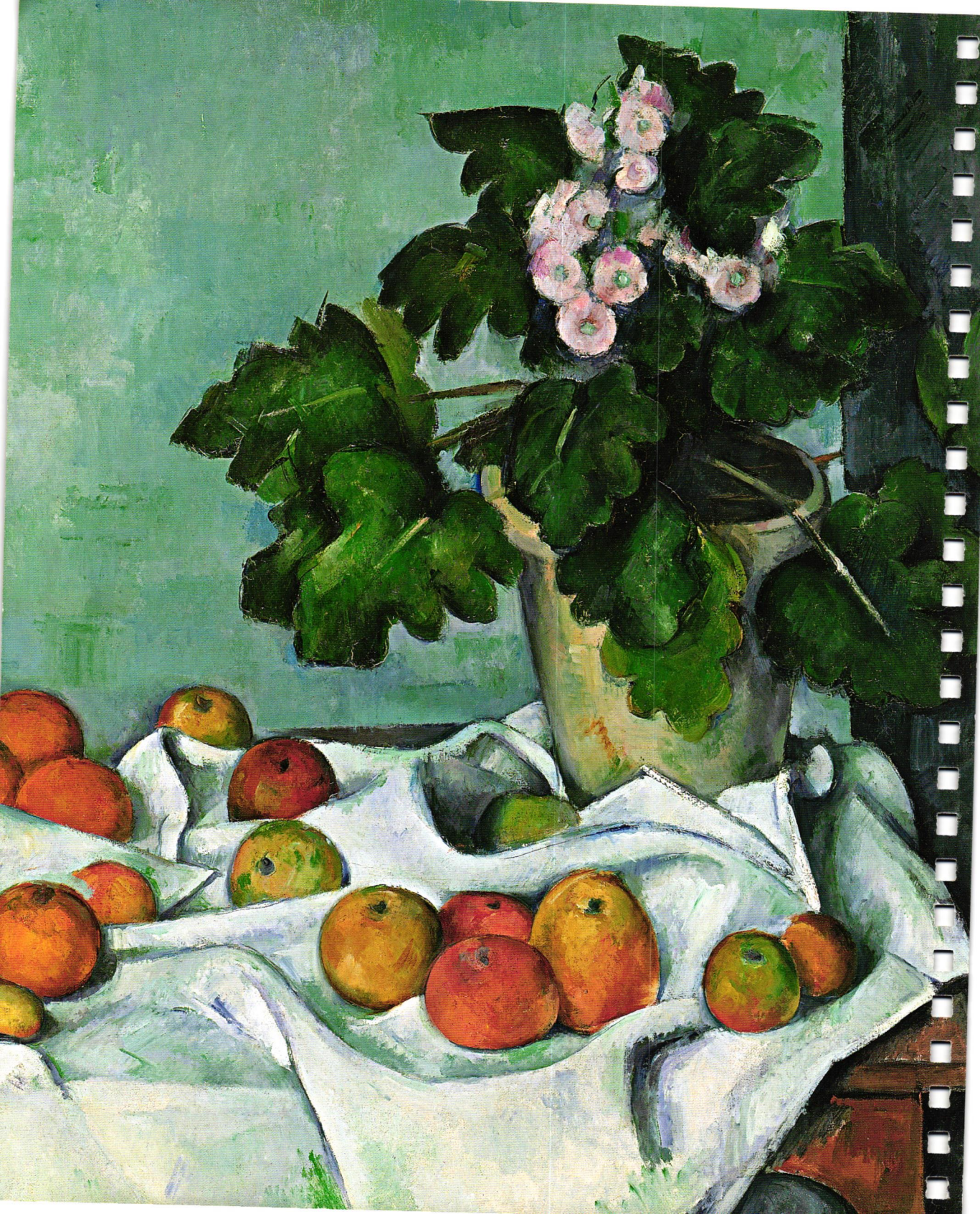
Until the nineteenth century, the theme of the artist at work was handled with reverence. Artists tended to pass discreetly over the messy process of making art. If a painter wore a smock at all, it was a clean one. In this sculptor's studio, we can almost taste the plaster dust. From the humble cast-iron stove to the wheels on the sculpture stand and the ever-present and always essential accumulation of rags, the factory-like environment is carefully described. Above the door hangs a cast of a section of the north frieze from the Parthenon.



SEPTEMBER

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September ~ October



Still Life with Apples and a Pot of Primroses

(detail)

Paul Cézanne

French, 1839–1906

Oil on canvas, 28¾ x 36¾ in.
Bequest of Sam A. Lewisohn, 1951
(51.112.1)

This harmonious composition shows Cézanne's characteristic approach to familiar objects; they have been arranged expressly to be painted. Even in the most eccentric household, a tablecloth would never be deployed as this one is, to provide a rolling landscape for fruit.

SUNDAY

30

MONDAY

1

TUESDAY

2

WEDNESDAY

3

Car Mercury

THURSDAY

4

close P Taylor golf 9:00

FRIDAY

5

Agent 624

Chick
10-5
6-34946 conf #
A-1-6
B-1-7
msg 4

OCTOBER

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SATURDAY

6

October

SUNDAY

7

Still Life—Violin and Music

William Michael Harnett

American, 1848–1892

Oil on canvas, 40 x 30 in.

Wolfe Fund, Catherine Lorillard Wolfe Fund, 1963 (63.85)

Columbus Day observed MONDAY

8

Trompe l'oeil still lifes like this one were a great success in American barrooms, especially when a new customer tried to remove something from the painting. A violin and an Irish ballad might easily entice an amateur musician. This work was once referred to as *Music and Good Luck*, but as those up on their superstitions know, a horseshoe hung with its open end down is bad luck, because all the good will leak right out of it. Perhaps the horseshoe awaits just such a person, whose anxiety to turn it open end up is irresistible. But the great appeal of this serene and somewhat melancholy arrangement of objects goes far beyond trickery. Otherwise it would become useless once we have learned that it is "only" a painting.

Jo J H
5:45

TUESDAY

9

~~Jo J H~~

WEDNESDAY

10

Man's
god
Angie

THURSDAY

11

Columbus Day FRIDAY

12

SATURDAY

13

OCTOBER

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A



SAINT KEVIN
MORNING MASS - WITH VERGIL VERGIL
MORNING MASS - WITH VERGIL VERGIL
MORNING MASS - WITH VERGIL VERGIL

W. McNamee



October



Still Life: Fruit

(detail)

Severin Roesen

Active in America, 1848–1872

Oil on canvas, 36 x 50 in.

Rogers Fund, 1963 (63.99)

Little is known about the very prolific Severin Roesen. It is thought that he worked as a porcelain painter in Germany before coming to the United States in 1847 or 1848, perhaps to escape the political turmoil of that time in Europe. A large, exuberant still life by Roesen—or better still, a pair—was enough to transform an ordinary American dining room into a showplace.

SUNDAY

14

MONDAY

15

Leo's *Ernestine* *Ed Holman*

TUESDAY

16

~~Return~~

WEDNESDAY

17

THURSDAY

18

Tom McGavin

FRIDAY

19

~~10:00 Dr. Karlin~~

SATURDAY

20

12:30
David

OCTOBER

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October

SUNDAY

21

Lizzie at the Table

Fairfield Porter

American, 1907–1975

Oil on canvas, 36½ x 45½ in.
Bequest of Arthur M. Bullowa,
1993 (1993.406.2)

MONDAY

22

TUESDAY

23

WEDNESDAY

24

THURSDAY

25

FRIDAY

26

SATURDAY

27

Fairfield Porter liked to paint still lifes of objects that he did not arrange himself but that had been left on the table “at the end of the meal because people without thinking have moved things.” He was friendly with many painters and with the poets Frank O’Hara, John Ashbery, and Kenneth Koch. The book left on this table is the collected poems of Wallace Stevens. Coincidentally or not, we also find the “late coffee and oranges” of Stevens’s most famous poem, “Sunday Morning.” Still-life painting can accommodate an artist’s wish to send any number of personal messages.

OCTOBER

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Lunch
10: P 11:00
Bridget

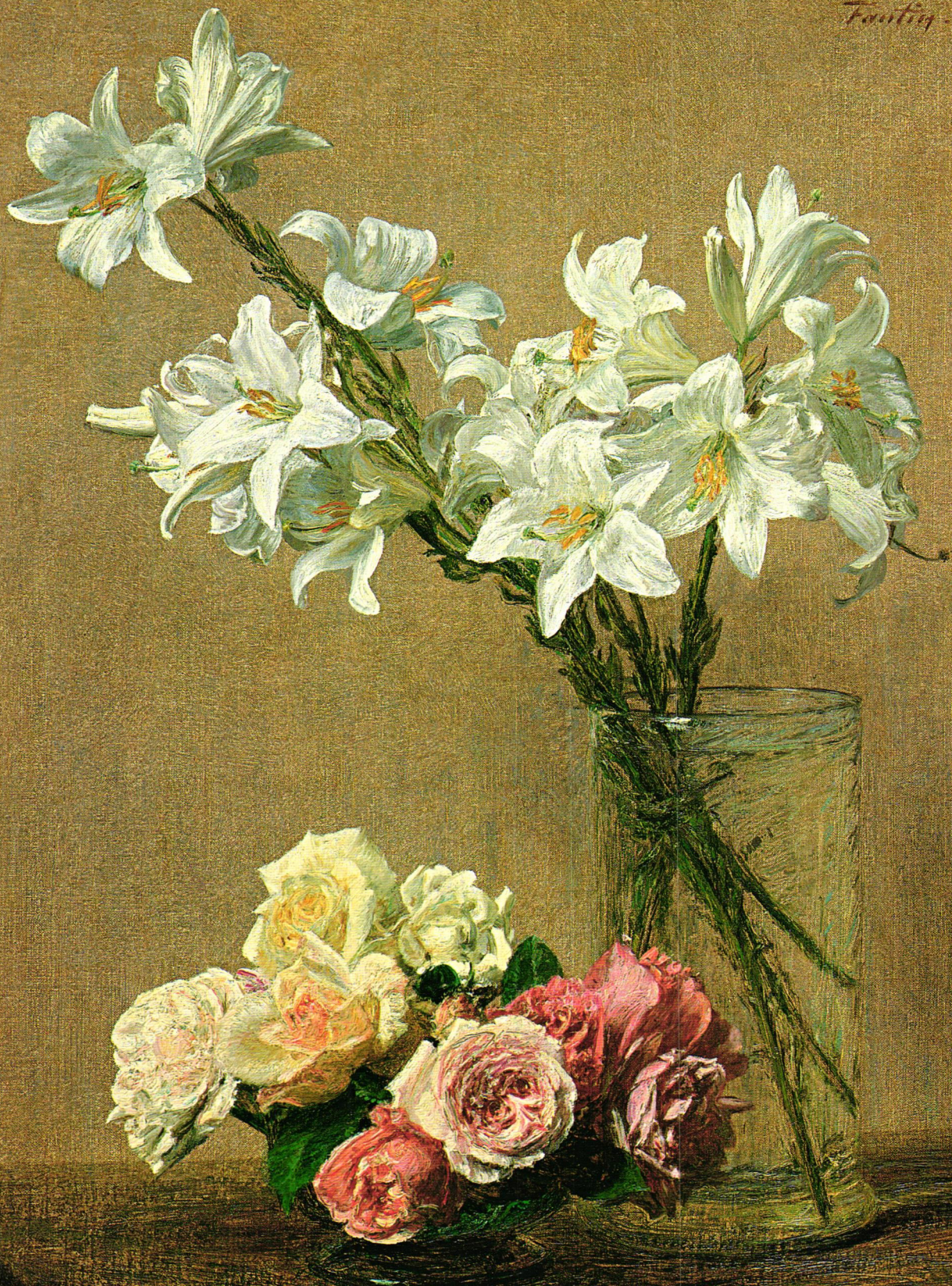
Louis 8:00

how
AM

Art.
The
Cloud /
Jyson's



Faithy - 28



Roses and Lilies

Ignace-Henri-Jean-
Théodore Fantin-
Latour

French, 1836–1904

Oil on canvas, 23½ x 18 in.

From the Collection of Walter H.
and Leonore Annenberg

An unidentified woman is said to have approached Fantin-Latour and asked if he would give her lessons—not in painting, but in flower arranging. Actually, the artist's flowers seldom seem arranged in any particular way at all. This may be the knack sought by the woman in question. Here the charm of the arrangement lies in pairing two simple and very different bouquets in a kind of dialogue, each one complimenting the other.

Fantin-Latour's approach to painting flowers changed little over the years, remaining true to the inspiration of the eighteenth-century painter Jean-Baptiste Chardin, and one of his own contemporaries, Gustave Courbet.

October ~ November

SUNDAY

28

MONDAY

29

*Chardin
D.C.*

TUESDAY

30

2:30 St. Karlin

WEDNESDAY *Halloween*

31

Painting contest

THURSDAY

1

*10:15
Nov
D.C. Crane*

FRIDAY

2

NOVEMBER

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SATURDAY

3

November

SUNDAY

4

Cauliflower and Pumpkin

Lois Mailou Jones

American, 1905–1998

Oil on canvas, 21¼ x 25½ in.

Gift of Max Robinson, 1981
(1981.535)

MONDAY

5

The snowy face of this cauliflower reminds us that many vegetables are actually flowers. The parabolic section of pumpkin is the geometric result of natural form altered—yet revealed—by human intervention.

The potatoes remain simply potatoes. Texture and color are celebrated in an arrangement that brings to mind another of the senses, taste. In addition to serving as models for the artist, these glowing vegetables also suggest a recipe for a delicious winter soup.

Election Day TUESDAY

6

WEDNESDAY

7

*Art for
9 hole*

THURSDAY

8

FRIDAY

9

SATURDAY

10

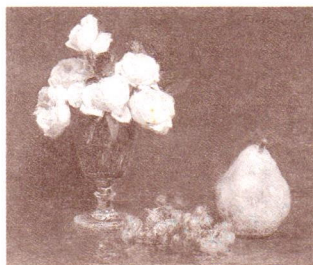
NOVEMBER

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November



Still Life with Roses and Fruit

(detail)

Ignace-Henri-Jean-
Théodore Fantin-
Latour

French, 1836–1904

Oil on canvas, 13 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in.
Bequest of Alice A. Hay, 1987
(1987.119)

Fantin-Latour began to paint flowers on his first trip to England, where James Abbott McNeill Whistler put him in touch with an enthusiastic collector. He continued to paint for the English market for years. A dealer in London prodded him regularly for more work and even kept him supplied with vases.

SUNDAY *Veterans Day*

11

*SHRINE MEETING
HYATT REGENCY 4:00*

MONDAY

12

TUESDAY

13

*3:00
Lentor*

WEDNESDAY

14

THURSDAY

15

Cost of record

FRIDAY

16

NOVEMBER

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SATURDAY

17

November

SUNDAY

18



MONDAY

19

Still Life: Balsam Apple and Vegetables

(detail)

James Peale

American, 1749–1831

Oil on canvas, 20¼ x 26½ in.

Maria DeWitt Jesup Fund, 1939
(39.52)

TUESDAY

20

*3:00
Rush*

WEDNESDAY

21

James Peale, a member of what is almost always referred to as the “Peale Dynasty,” was the brother of Charles Willson Peale and the uncle of Raphaelle, whose still life we see opposite the week of December 23. This magnificent work is considered one of the masterpieces of American still-life painting. The artist’s choice of vegetables, especially of the squash and the balsam apple, which he has roughly pried open, give play to his confident rendering of color and texture.

Thanksgiving Day THURSDAY

22

FRIDAY

23

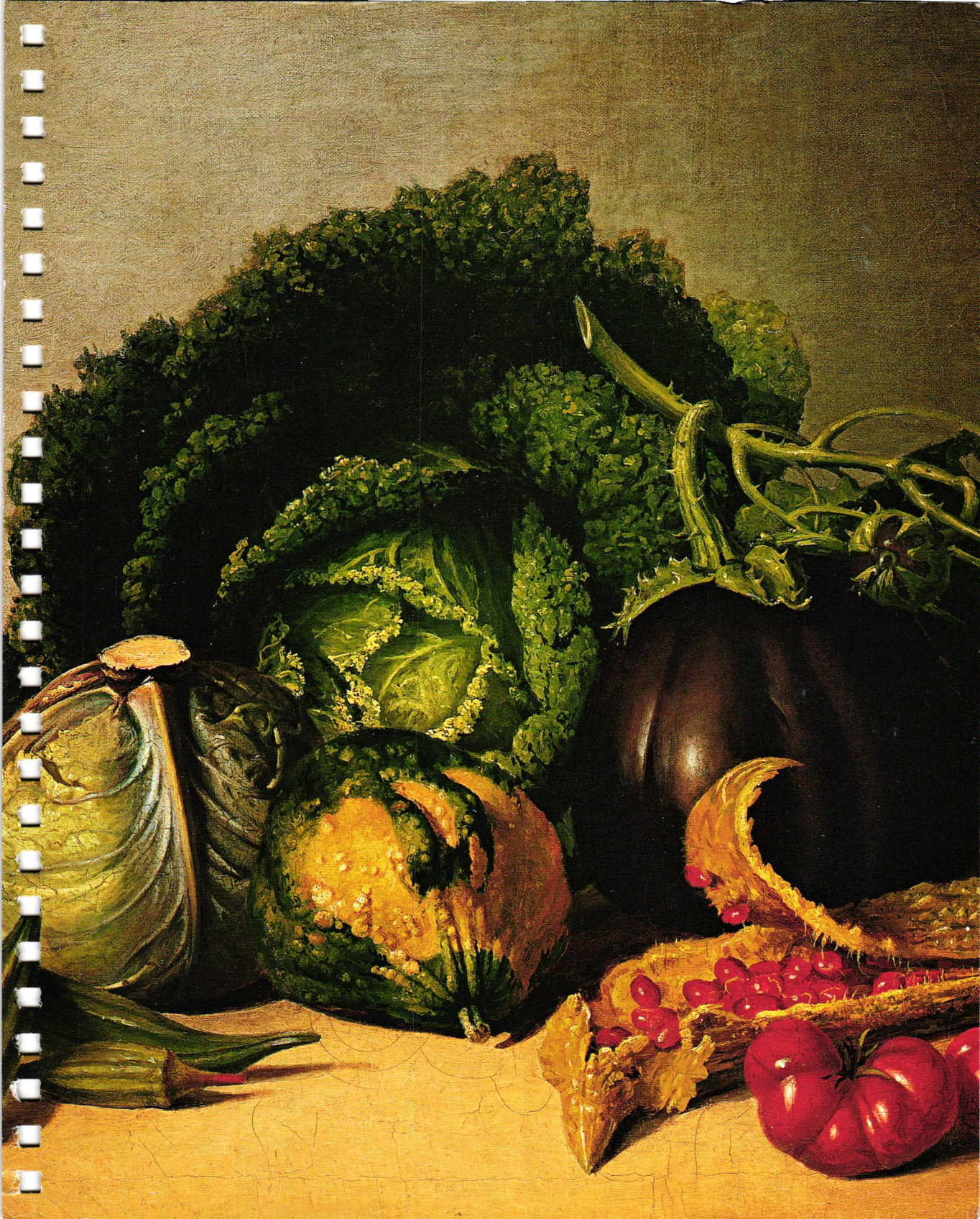
Emily?

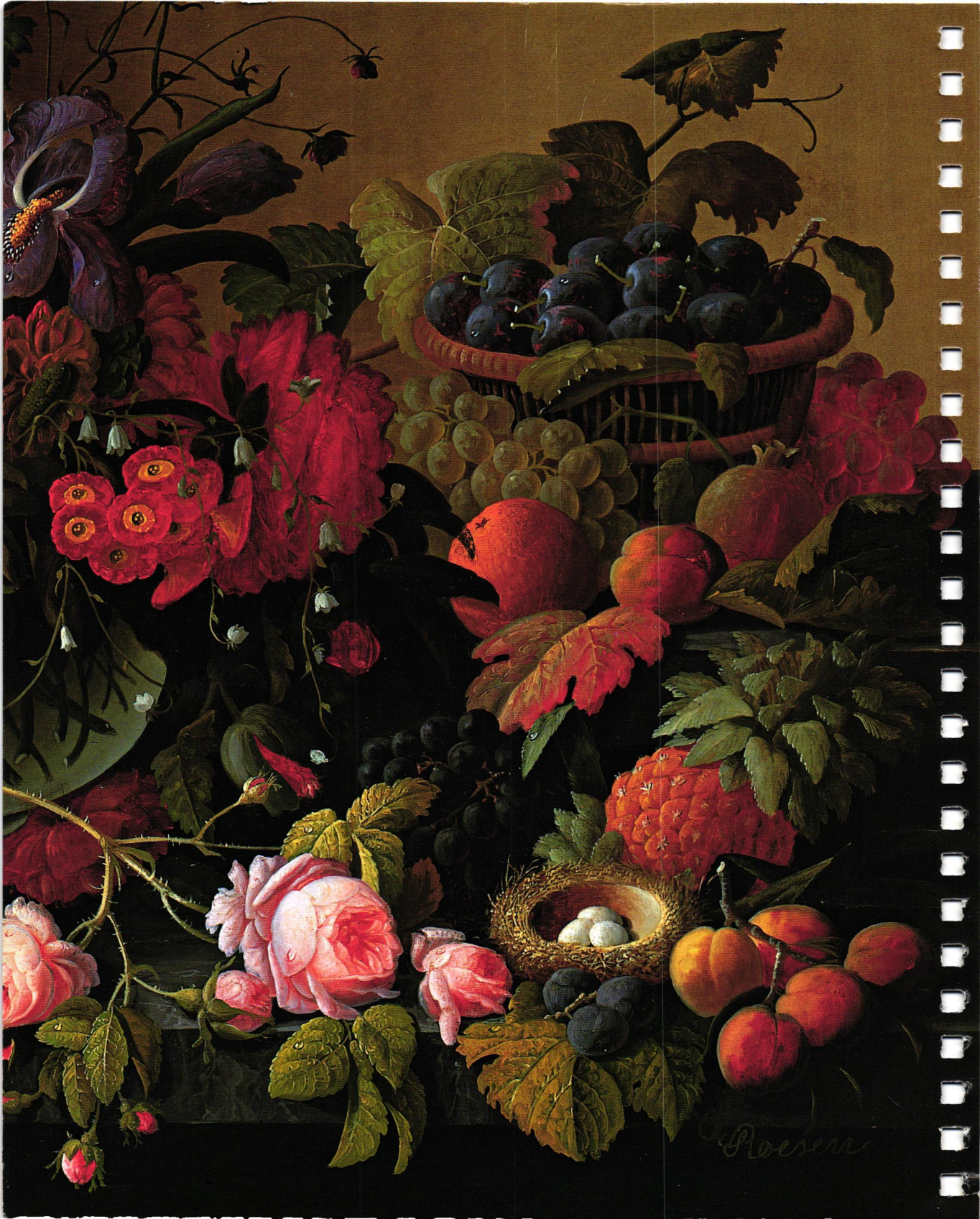
SATURDAY

24

NOVEMBER

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November & December



Still Life: Flowers and Fruit

(detail)

Severin Roesen

Active in America, 1848–1872

Oil on canvas, 40 x 50 3/8 in.
Purchase, Bequest of Charles Allen, Munn, by exchange, Fosburgh Fund Inc., and Mr. and Mrs. J. William Middendorf II Gifts, and Henry G. Keasbey Bequest, 1967 (67.111)

Though Severin Roesen was relatively unknown in his time, his work has an enthusiastic following among collectors today. His minutely observed flowers, leaves, and fruits reflect the scientific interest of his time. Among Roesen's distinctive habits is the somewhat bizarre signature we see in this detail, where a grape tendril gracefully spells out his name.

SUNDAY

25

MONDAY

26

TUESDAY

27

WEDNESDAY

28

THURSDAY

29

FRIDAY

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DECEMBER

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SATURDAY

1

A
9:23
All the flowers
nothing to see
at Grand
after midnight

alex 8th
Bulky
Holeby
Jan 4
1st &
1st St

7:30
Dinner
6:30
Dinner
7:30
B.Lie
opt.

December

12:00
Pum

SUNDAY

2

Table on a Café Terrace

Diego Rivera

Mexican, 1886-1957

Oil on canvas, 23 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in.
Alfred Stieglitz Collection, 1949
(49.70.51)

MONDAY

3

The café table and the things on it become one flowerlike object rising from a stem-shaped pedestal in this surprising work by Diego Rivera. Like many Cubist paintings, this one proclaims its masculinity by its choice of subject matter. One wonders if the Cubists wanted to shake the domestic, "feminine" qualities of traditional still life by their frequent allusions to smoking, drinking, and reading the newspaper.

TUESDAY

4

Lego
6456
Ref # 9337742
1-800 453
4652
Mission Control
Permission for
Blank 00

WEDNESDAY

5

Jodie

4th
12:15
Rita Carston
out

THURSDAY

6

FRIDAY

7

Margy 5-8
201

SATURDAY

8

7:30
6:00
10:00

DECEMBER

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D.M.R.



December

The Green Blouse

Pierre Bonnard

French, 1867–1947

Oil on canvas, 40 1/8 x 26 7/8 in.
The Mr. and Mrs. Henry Ittleson
Jr. Purchase Fund, 1963 (63.64)

Bonnard believed in “distortion for visibility’s sake.” A painter should be free to “take all possible liberties of line, form, proportions, colors to make feeling intelligible and clearly visible.” In his wish to arouse the first flash of sensation upon seeing something, he sometimes presents us with a puzzling, unidentifiable object or a familiar one from an odd angle. His happy distortion of color, as in this incandescent scene, awakens our drowsy senses.

SUNDAY Hanukkah (sundown)

9

MONDAY

10

TUESDAY

11

New York

WEDNESDAY

12

THURSDAY

13

FRIDAY

14

SATURDAY

15

DECEMBER

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December

SUNDAY

16

Hardware (Quincaillerie)

Loren MacIver

American, 1909–1998

Oil on canvas, 36 x 28 in.

Purchase, Maria-Gaetana Matisse
Gift, 1993 (1993.278)

MONDAY

17

Loren MacIver and her husband, the poet Lloyd Frankenberg, lived in New York's Greenwich Village, and now and then in a shack they managed to build out of driftwood on Cape Cod. MacIver was drawn to humble subjects: a wrinkled window shade, hopscotch markings on a sidewalk, a rain-washed windshield from the inside of a taxi. This rhythmic composition of housewares and linoleum was inspired by a Paris shop window.

TUESDAY

18

WEDNESDAY

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THURSDAY

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FRIDAY

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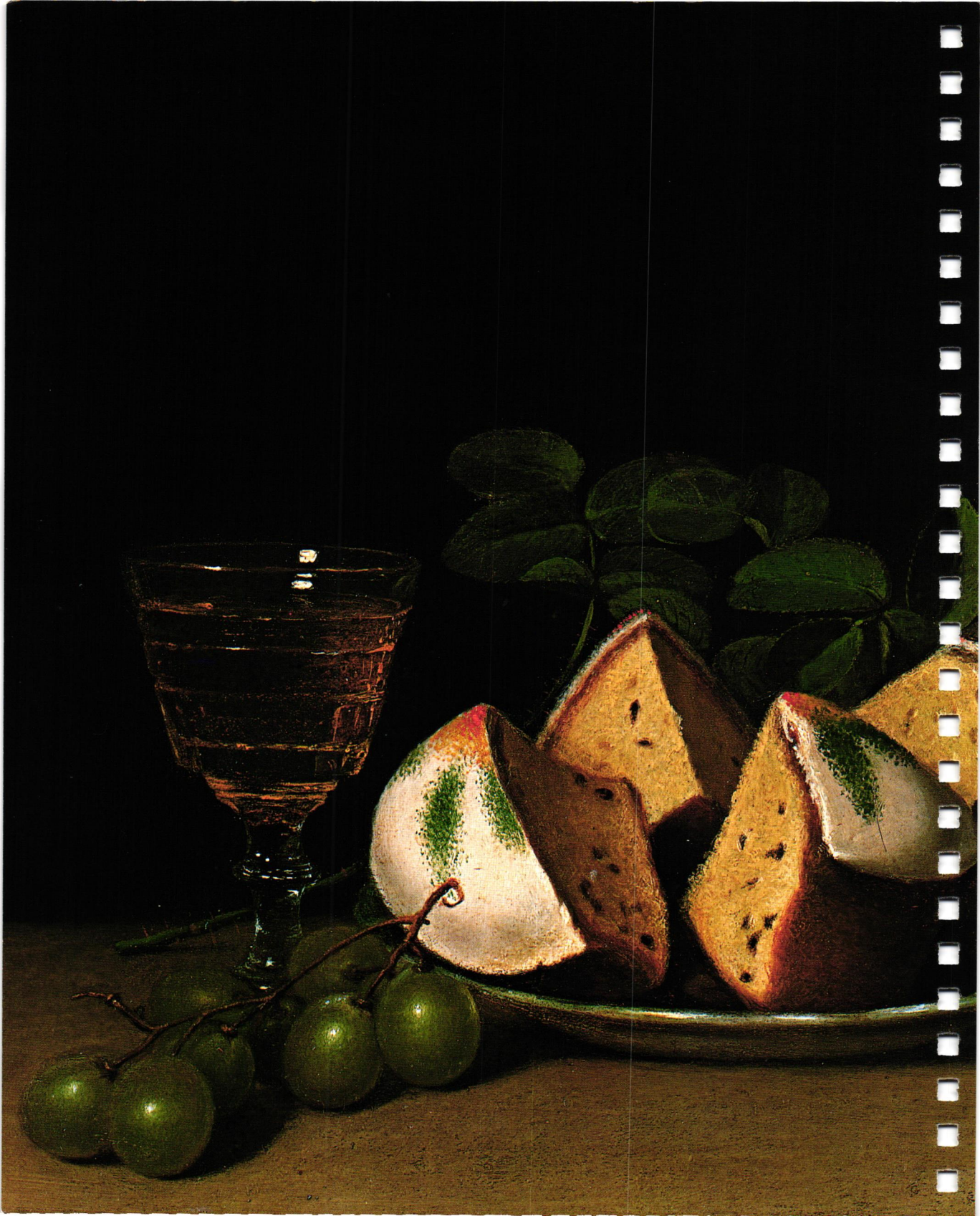
SATURDAY

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DECEMBER

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December



Still Life with Cake

(detail)

Raphaelle Peale

American, 1774–1825

Oil on wood, 10¾ x 15¼ in.

Maria DeWitt Jesup Fund, 1959
(59.166)

Raphaelle Peale's still lifes have a pristine, geometric quietude that often earns them the word *poetic*.

His appreciation and close observation of this Christmas cake allow us to reconstruct its tinted sugar design: a yellow flower with green leaf sprays and a center of crimson red.

SUNDAY

23

MONDAY

24

TUESDAY *Christmas Day*

25

WEDNESDAY

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THURSDAY

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FRIDAY

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SATURDAY

29

*Luch-Ladies
McCormicks*

DECEMBER

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December January

SUNDAY

30

MONDAY

31

New Year's Day TUESDAY

1

WEDNESDAY

2

THURSDAY

3

FRIDAY

4

SATURDAY

5

Still Life

Mark Tansey

American, b. 1949

Oil on canvas, 62 x 46 in.

Purchase, Louis and Bessie Adler Foundation Inc. Gift, 1982 (1982.359)

So much for the flowers. Life is short and art long. Mark Tansey's paintings have been called "vehicles for contemplation," but the burst of surprised laughter they elicit is surely equal to the contemplation that follows. *Still Life* is the title, but the dead flowers are in motion. And the smudges on her apron tell us that if we thought this woman in a 1950s housedress is the maid, not the artist, that's our problem.

JANUARY 2002

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January 2002

1 *New Year's Day*

2

3

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15 *Martin Luther King, Jr.'s Birthday*

January 2002

16

17

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21 *Martin Luther King, Jr.'s Birthday observed*

22

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NOTES &



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NOTES 



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